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ORGANISTS CHEER SCHUMANN-HEINK

Concert by Prima Donna Opens
Ocean Grove Convention
Auspiciously

OCEAN GROVE, N. J., Aug. 2.—Organists from all parts of the country have been arriving here to-day to participate in the National Convention of Organists, Conductors, Choir Leaders and Singers. The first event of the convention was Ernestine Schumann-Heink's annual concert, which was given to-night, before an audience of 7,500 persons, in the Auditorium.

It seems almost as though every second person one meets here is an organist or other musician, and there is every indication that the attendance at the sessions of the convention, which will continue until Wednesday of next week, August 10, will be beyond all precedent.

Before Mme. Schumann-Heink gave her recital she had an opportunity to hear a chorus of one thousand children, under Tali Esen Morgan, in an afternoon concert, which had been arranged especially at the request of the famous contralto, and which, judging from her enthusiastic applause, she enjoyed immensely. In Mme. Schumann-Heink's party were her husband, William Rapp, and her four children.

Mme. Schumann-Heink was assisted in her program by Franz Kohler, violinist; Clarence Reynolds, organist, and the Aida Quartet. Her program contained four numbers, to each of which she was obliged to add an encore. When she made her first appearance on the stage the applause was overwhelming. She sang an aria from "Sapho" and continued with "The Erl King" by Schubert; "Ah, Love But a Day," by Mrs. H. H. Beach, and M. R. Lang's "Mavourneen." Then followed "Our Father," Carl Krebs, and "The Rosary," and the last song, given by request, was "Abide with Me."

Mr. Kohler played for his first number the "Gypsy Dance," by Nachez, and won the instant approval of the audience. He was recalled again and again, and finally played for encore MacDowell's "To a Wild Rose." In the second part he gave "The Swan," by Saint-Saëns, and the "Dance of the Elves," by Popper. Mr. Kohler has a big, dignified tone and splendid technic.

André Benoist was the accompanist of the evening, and, it is needless to say, his work was, as usual, of the very best. It would have been impossible to imagine accompaniments more sympathetic.

After the concert was over admirers of the singer gathered by the hundreds at the door of the Auditorium and cheered her and pelted her with roses.

To-morrow morning the regular business of the convention will begin with the reading of formal papers and round-table discussions.

TO AID OPERA STUDENTS

Americans in Germany Start an International Fund

REICHENHALL, July 18.—A society including fourteen Americans prominent in musical circles was formed here yesterday, its object being to provide poor opera students with means to continue their work. It is known as the "International Fund for Opera Students," and will be headed by Adolf Mühlmann, the basso of the Metropolitan Opera House. Each member has agreed to contribute at least five dollars a year for four years. In addition to Mr. Mühlmann, the leader of the undertaking, the organization will include Richard Arnold, the manager of the New York Philharmonic, who has consented to act as treasurer in America, and Dr. Brettholz, of Trieste, who will act in the same capacity for Europe.

The names of those who compose the society are as follows: Mr. and Mrs. Richard Arnold, Felix Arnold, Marie Doxrud, Mr. and Mrs. Kern, Professor and Mrs. Brettholz, Mr. and Mrs. Infeld, Robert



PAULO GRUPPE

Nineteen-Year-Old Dutch 'Cellist, of World-Wide Distinction, Who Is to Tour America Again This Season. (See page 25.)

Scott, Dr. Stubenvoll, and Meses. William Huse, E. S. Kerby, William Loomis, Janet Spencer, Irene Smith and Edna Smith.

Baltimore Must Raise Guarantee Fund If It Wants Opera Next Year

BALTIMORE, Aug. 1.—Bernhard Ulrich, business manager of the Lyric, Baltimore, the Chicago Grand Opera Company and the Metropolitan Opera House in Philadelphia, was in Baltimore last week and announced that if Baltimoreans want grand opera again next Winter they must be willing to put up another guarantee fund. Mr. Ulrich will start a campaign for the guarantee fund of \$20,000, the amount desired early next Fall. If he can secure this fund Mr. Ulrich says he can assure the public that a season of ten performances will be given. He further states that an opera cannot be given for less than \$7,500 a night.

Based on that figure the fund must necessarily be \$75,000, but Mr. Ulrich says he is willing to take some risks and will personally venture \$5,000 a performance. The proposed season here will begin about the middle of January.

Mr. Ulrich left Chicago in the early part of last week and came to Baltimore from New York. He has just had the manage-

ment of the Metropolitan Opera House in Philadelphia, formerly known as the Philadelphia Opera House, added to his other duties. He left for the West Sunday and will not return for a month. W. J. R.

Brooklyn Chorus Entertained in Berlin

BERLIN, GERMANY, July 22.—The Brooklyn Gesangverein, at present visiting Europe, was entertained last evening in the garden of Kroll's establishment by the Berliner Sängerbund and the Verein der Württemberger. The local chorus sang Silcher's "Untreu," Zander's jovious "Tanzlied" and Kremser's "Im Winter." The Brooklyn songsters showed themselves in every way equal to their Berlin fellow-singers. They gave an excellent rendition of "Ewig liebe Heimat," by Breuss; Zerlett's "Morgenrot," and van der Stücken's arrangement of "Old Folks at Home." O. P. J.

Metropolitan's Season in Rome Assured

News was received in New York this week to the effect that the much-discussed plan of presenting the Metropolitan Opera Company in Rome, Italy, in connection with the big Rome Exposition, has been definitely arranged.

ASTRUC NOT AFTER METROPOLITAN POST

Parisian Impresario Explains His
Attitude in Letter to
"Musical America"

The following letter sent to MUSICAL AMERICA by Gabriel Astruc, the distinguished Parisian impresario and agent of the Metropolitan Opera Company, makes clear his connection with the latter company, and dissipates the rumors concerning the possibility of his succeeding Giulio Gatti-Casazza as manager.

PARIS, July 22, 1910.

To the Editor of MUSICAL AMERICA:

I see in your issue of July 9 the report of a rumor which names me as a possible candidate for directorship of the Metropolitan Opera House. I shall be pleased to have you deny this matter very strongly, which, though very flattering to me, is totally inexact. The Metropolitan I hope will for many years retain its excellent director, Mr. Gatti-Casazza, a great artist, and an admirable administrator.

Indeed I hope for my part that this situation may continue for a very, very, very long time, for since the accession of Mr. Gatti-Casazza I have been able, thanks to his spirit of assimilation as well as to his broad mindedness to conduct the double program which I imposed upon myself ever since the founding of my house: 1. To favor the spread in America of French artists and works by including them on the program of the Metropolitan. 2. To familiarize the Parisians with the marvelous organization of the Metropolitan opera, by presenting them as often as possible with Italian, German and French works mounted and interpreted by the company of the house which I consider one of the foremost of the world.

I have had the pleasure of accomplishing this double aim for three years, and the colossal success of the Italian season, which surpassed all records, is the latest proof of it.

You will understand, therefore, that I am too satisfied with the present situation to wish it to change in any way whatsoever, and if I reply to-day to MUSICAL AMERICA's information, it is because I am happy to have a chance of furnishing the members of the board of the Metropolitan with public testimony of my thorough devotion, and to Mr. Gatti-Casazza the expression of my deep and sincere friendship.

Believe me truly yours,
GABRIEL ASTRUC.

WEINGARTNER'S SUCCESSOR

Mottl Most Likely Candidate—Former
Out of Vienna Opera

VIENNA, July 22.—The news was given out yesterday that Felix Weingartner is no longer connected with the Royal Court Opera, in Vienna. It has been known for some time, as stated in MUSICAL AMERICA, that his resignation was to be forthcoming, but there had been doubt as to when his connection with the directorship would actually cease. Presuming that the information now given is fully authentic, there will have to be considerable scurrying on the part of the Obersthofmeister, Prince Montenuovo, to find a director before the first performance of the next season, which takes place on August 18, Kaiser Franz Josef's birthday.

The information given to MUSICAL AMERICA from Berlin that Wilhelm Bopp will be made director provisionally until a successor to Weingartner is found seems to be well founded.

Felix Mottl is regarded as the most likely candidate for permanent occupancy of Weingartner's seat. Herr Mottl was definitely quoted in a Vienna newspaper on one recent occasion as having positively decided to take the position, E. H.

AMERICANS IN LATE PARIS SEASON

The Vogue of Kitty Cheatham—Blair Fairchild Best Known of American Composers in France, Save MacDowell—Success of Charles Clark and the Musical Enthusiasm of Mrs. Hart Berg

PARIS, July 16.—Our American compatriots played a large part in the last activities of the musical season here. The advent of Kitty Cheatham has become an annual feature welcomed now by a French as well as an American public. Nor does her Paris season consist only in the "petite conférence" and program given in Salle Femina each year. Those negro melodies have created a demand in Parisian salons. Miss Cheatham has given programs of them for the Comtesse de Béarn, for Mme. Tiltoni, wife of the Italian Ambassador, for Comtesse de Nostitz, of the Russian diplomatic corps, for Mme. Loudon, wife of the Dutch Minister to America, and for Mme. Loudon's sister, Mme. Kinlu, who is herself an excellent artist.

Miss Cheatham has about decided to give up her London season this year, since Paris offers such continuous inducement. Miss Johnson, the secretary of the "disease," left this week for America, to arrange affairs for the coming Winter there.

Miss Cheatham was among the guests last week at the birthday party of little Alice Story, daughter of the editor of the Paris edition of the *Daily Mail*. Miss Story is an enthusiast for the song about "La poupée avec la grande douleur dans sa tumeur."

* * *

With the exception of MacDowell, Blair Fairchild is perhaps the best known in Paris of all the American composers. He is both the patron and associate of that distinguished group of young French composers who are contributing more, probably, to modern musical literature than those of any other nation. At the Fairchild apartment, in Cité Vaneau, which is an admirable "salle" for chamber music, have been heard this Spring the late un-

published works of Florent Schmitt, Ganaye and others, as well as those of the gifted American himself.

These works are executed by Willaume and his artists, who form the official string quartet of the "Cercle de l'Art Moderne." One of the last concerts of the Cercle was consecrated entirely to the works of Mr. Fairchild. The program consisted of a quartet, a Concertstück for violin, with accompaniment for piano and string quartet, three songs, and a trio.

The concert piece was played by Samuel Dushkin, a very talented young Pole, who was sent to Paris last year by a group of interested American subscribers. Mr. Fairchild has been asked to keep an eye on the progress of the lad, and has been influential in placing him under the guidance of the eminent master, Remy, of the Conservatoire. He is but seventeen years old, having come at the age of ten to America, where he studied for some time with David Mannes. He evinces the most promising tendencies, both in technic and interpretation.

The Cercle de l'Art Moderne is one of those quasi-altruistic organizations of such enormous value to young artists, whose object is the furtherance of the interests of composers, painters and sculptors. A well-appointed little concert hall and an exhibition gallery are at the disposition of the society, which has for president one of the most discerning and indefatigable musicians in Paris, M. G. Willaume.

* * *

The remark of an Englishman in Paris the other day, "Charles Clark is that rare combination of an artist and an American," if as unflattering as it is untrue of our national record and standard, at least



Mrs. Hart Berg with Wilbur Wright in His Aeroplane—Mrs. Berg Is Not Only an Enthusiastic Patron of Music and Musicians, But Possesses the Distinction of Having Been the "First Woman Who Ever Flew."

goes to show in what esteem the American baritone is held abroad. And indeed never has he more particularly merited such evidence of esteem than during the season just past. His admirable recital was followed by many intimate successes at the homes of Eugene Ullman, the painter, and Mrs. Ullman, of Mr. and Mrs. Hart Berg, and many others. At Mrs. Berg's several times during the Spring and early Summer he has seemed to touch the pinnacle of his vocal and interpretative art, be it by happy chance or by the salutary influence of that prodigious lady and patron of music.

Mrs. Berg holds a title supreme among women. She is not a suffragette, either, but "the first woman who ever flew," which argues a courage sufficient. She says there are few dangers she would not brave, however, when piloted by the steady hand and brain of Wilbur Wright, her erstwhile aerial escort. But the consideration of a family's anxiety has prematurely terminated Mrs. Hart Berg's career as an aeronaut, so she has bent her enthusiasm to the less precarious course of music and musicians, for which and for whom she is proving herself a veritable good angel.

LOUISE LLEWELLYN.

NEW SACRED OPERA HEARD

"Egypta," by W. D. Chenery, Sung at Winona Assembly

WINONA LAKE, IND., Aug. 1.—One of the big events of the season at the Winona Assembly was the recent production of the new sacred opera, "Egypta," under the direct supervision of the author and composer, William D. Chenery. In addition to the original music, a number of interpolations were introduced in the score, including the bridal chorus from "Lohengrin," the Pilgrim Chorus from "Tannhäuser," the Roman Triumphal Chorus of Gounod, Barnaby's "Sweet and Low," and the chorus from Cowen's "Rose Maiden." The work was presented with special costumes, new scenery and electrical effects that gave spectacular effect, as well as historic value to the production. The story of the Nile and the exodus of the Children of Israel form the basis of the plot, around which is woven a picturesque and sentimental story with strong dramatic climaxes. All in all, over 300 performers were enlisted in this production, so that the choral effects were eloquent, sonorous and imposing. The opera is to be presented twice this month, August 4 and 11, with the same cast, which is an index that it will be better given than ever.

N.

LECTURES ON "PIPE OF DESIRE"

Alfred Giraudet Interests Americans on the Coast of Normandy

PARIS, July 25.—Alfred Giraudet gave a very interesting lecture on the "Pipe of Desire" recently at his Summer residence in Hennequeville, on the coast of Normandy. The lecture was illustrated by excerpts from the opera sung by several of his pupils.

M. Giraudet has always manifested a keen interest in Mr. Converse's works, and it is worthy of notice that the two singers who created the leading part in the "Pipe of Desire," Mariska Aldrich in New York and Bertha Cushing Child in Boston, were pupils of his. The lecture was attended by some three hundred people, among whom many Americans who are spending the Summer in Trouville.

The popular vogue of Anna Pavlowa and Michael Mordkin continues unabated in London.

WORKS OF TEXAS PIANIST-COMPOSER TO HAVE HEARING



Alexander Ludwig "Snapped" in Central Park, New York City

Alexander Ludwig, pianist, of Austin, Tex., a concert player of brilliant attainments and a composer as well, has spent the Summer under the tutelage of M. Duble-Scheele, director of the Master Music Studios, Broadway and 108th street, New York.

Mr. Ludwig has come under the influence of some of the greatest European teachers, among whom have been Otto Urbach, Tyson Wolf and Richard Burmeister, and in Moscow, Mme. Michailoff. He brings to both his piano and composition efforts evidence of virile force and uncommon talent. At his piano recital at Master Music Studios in August, several of his own piano soli and songs will be heard.



Kitty Cheatham and One of Her Little Admirers

NORFOLK, CONN., HAS ITS ANNUAL DAY OF GREAT MUSIC BY GREAT ARTISTS



On the Way to Rehearsal: Mrs. Claude Cunningham, Claude Cunningham and Corinne Rider-Kelsey. The Photograph Gives an Excellent Idea of the Picturesque Background to the Norfolk Festival



A Group of Norfolk Musical Favorites—From Left to Right: Daniel Beddoe, Claude Cunningham, Charles Rabold, Thomas H. Thomas, Alexander Saslavsky (above) and Donald Chalmers

Noted Singers and Instrumentalists Contribute to Miss Eldridge's Concert

The day which does not mark the gift of some rich man for the public's supposed benefit is rare indeed, but the day that sees these gifts carefully thought out and wisely disposed is even rarer.

Giving is often indiscriminate, and more often toward an object of which the material will bear witness of the donor. Rarely, indeed, is it that one gives generously to music, that is, provides the best that can be bought for people whose environment precludes the frequent hearing of great artists and great works and, when some one does, it is an event worthy of remark. A material monument to the giver's generosity and wisdom may not be built in evanescent tones, but there may be a more enduring memorial in the gratitude of those who profit by the generosity.

On July 27 Miss Eldridge, of Norfolk, Conn., gave to the people of that town the sixteenth annual musical entertainment, at which the artists were: Charles Rabold, director; Corinne Rider-Kelsey, soprano; Ernestine Schumann-Heink, contralto; Daniel Beddoe, tenor; Claude Cunningham, baritone; Thomas H. Thomas, tenor; Donald Chalmers, bass; Charles Heinroth, organ; Alexander Saslavsky, violinist; Hans Kronold, cellist; Hermann Martonni, second violin, and C. Binhak, viola. The program was as follows:

Overture, to "Euryanthe" (Weber), Mr. Charles Heinroth; recitative and air, "With Verdure Clad," from "The Creation" (Haydn), Mme. Corinne Rider-Kelsey; recitative and air, "Arm, Arm Ye Brave," from "Judas Maccabaeus" (Handel), Mr. Claude Cunningham; quartet for strings, variations from D Minor quartet, "Der Tod Und Das Mädchen" (Schubert); air, "He was Despised," from "The Messiah" (Handel), Mme. Ernestine Schumann-Heink; recitative and air, "Sound an Alarm," from "Judas Maccabaeus" (Handel), Mr. Daniel Beddoe; duet, "Crucifix" (Faure), Mme. Rider-Kelsey and Mr. Cunningham; songs, (a), "Ave Maria" (Bach-Gounod), (b) Nur Wer Die Sehnsucht Kennt" (Tschaiakowsky), Mme. Schumann-Heink, cello obligato, Mr. Hans Kronold, organ and piano; Sanctus, from "St. Cecilia," mass (Gounod), Mr. Beddoe, Mme. Rider-Kelsey, Mr. Thomas, Mr. Cunningham, Mr. Chalmers, organ, piano and strings; (a) Andante, from symphony in D (Haydn), (b) Spring Song (Hollins), Mr. Heinroth; recitative and aria from "Titus" (Mozart), Mme. Schumann-Heink; aria "Cielo E Mar," from "La Gioconda" (Ponchielli), Mr. Bed-



E. M. Skinner, the Boston Organ Builder; Thomas H. Thomas, the Tenor, and Charles Heinroth, Pittsburg's City Organist

doe; quartet for strings, (a) Méditation, from "Thais" (Massenet), (b) second movement, American quartet (Dvorák), (c) menuett (Boccherini); arias, (a) "Vissi D'Arte," (b) "Non La Sospiri," from "La Tosca" (Puccini), Mme. Rider-Kelsey; songs, (a) "Zueignung," (Strauss), (b) "Der Oede Garten" (Hildach), (c) "Come L'Amore" (Tirindelli), Mr. Cunningham; songs, (a) "Allerseelen" (Strauss), (b) "Ah! Love but a Day" (Beach), (c) "Mavrouneen" (M. L. Lang), (d) "The Danza" (Chadwick), Mme. Schumann-Heink; songs, (a) "Mausfallen-Sprüchelein" (Wolf), (b) "The Rainbow" (Henschel), (c) "The Blue Bell" (MacDowell), Mme. Rider-Kelsey; prayer, from "Lohengrin" (Wagner), all the artists took part in this number.

For this concert the organ had been rebuilt by E. M. Skinner, of Boston, at a cost of \$8,500, and was given its first public trial at this performance. It proved to be a most satisfactory instrument, and was well displayed by Mr. Heinroth. The latter has that rare thing among organists, good rhythm, and this, coupled with his masterly registration, served to make the organ numbers among the most interesting compositions on the program. His accompaniments served, with those of Mr. Rabold, who presided at the piano, to support the singers and to give to the accom-

paniments a decidedly orchestral tinge.

From the emotional standpoint, Mrs. Kelsey is becoming a greater and more satisfactory artist with every concert that she sings. Always perfect tonally and technically, she has lately found a new warmth and fervor that become her well. The "Prayer" from "Tosca" was a wonderful bit of work, as was the other aria from the same opera, while her songs, coming as they did at the end of a long program, still further demonstrated her power in the manner in which she held her audience.

In their duet, Mrs. Kelsey and Mr. Cunningham provided one of the most attractive numbers. A recital of duets by these two artists would be a most interesting event. In his solos, the latter proved once more that he has won as his right the honor of being known as one of the foremost baritones, not of this, but of any, country. A resonant, incisive tone, masterly phrasing and interpretation, all helped to bring to Mr. Cunningham the first ovation of the program. He has never sur-

A Long and Varied Program Presented Under Charles Rabold as Director

passed his singing of his group of songs, especially the one by Hildach, which was sustained throughout at a high emotional pitch.

Mr. Beddoe, robust, forceful and dramatic, completely won his audience in both of his solos. Mr. Beddoe's management of a climax is consummately artful, and this skill he illustrated well in the aria from "Gioconda," which evoked a storm of applause even while the singer held the last note. Mr. Beddoe is a popular singer and his popularity lies in his rich, sympathetic voice and directness of appeal, no matter what he may be singing.

Of Mme. Schumann-Heink little need be said, for she but duplicated the ovations that have been accorded her wherever she has sung. But her work should not be passed by without mention of her singing of the Strauss "Allerseelen" and the Bach-Gounod "Ave Maria." I have heard both sung many times, but never as Mme. Schumann-Heink sang them. Individual (as all of this artist's work is), they opened up new vistas and discovered new beauties to the audience. The latter song won for her recall after recall. After the Mozart aria, Mme. Schumann-Heink, in spite of the lateness of the hour, was compelled to add a double encore. Hans Kronold provided some delicious obblighi, delicious because of the suavity and mellowness of his tone, and because of the tasteful manner in which it was subordinated to the solo part.

Mr. Kronold also played an important part in the quartets. Mr. Saslavsky came all the way from Spokane, Wash., for the concert, but gave cause for universal regret by not being on the program for a solo. In his direction of the quartet and in his "Méditation," from "Thais," he attracted as much attention as if he had played alone. The program was given contrast by the two ensemble numbers, which (as one listener remarked) made the concert as good as any grand opera he had ever heard.

A. L. J.

TERMS OF AMERICAN COMPOSERS' COMPETITION

Generous Cash Prizes Offered for Orchestral and Chamber Music Works, Songs, etc.

Requests having been made for a republication in MUSICAL AMERICA of the terms of the second biennial prize competition of the National Federation of Musical Clubs for American composers, they are given herewith. The prizes offered are as follows:

Class I—Orchestral work; symphony or symphonic poem; first prize, \$700; second prize, \$300.

Class II—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements; first prize, by interested citizens of Grand Rapids, Mich., \$300; second prize by N. F. M. C., \$200.

Class III—Song or aria with orchestral

accompaniment (a piano reduction of accompaniment to be enclosed), first prize, \$350; second prize, \$150.

The conditions of the competition are as follows:

"The composer shall omit signature from the manuscript, labeling it with the name of class in which it is entered, signing it with only private mark, and shall send with the manuscript a sealed envelope containing this mark and the composer's name, also stamps or amount of expense for return charges.

"The composition submitted must not have been published, nor have received public performance.

"All compositions must be submitted on or before October 1, 1910, but no composition will be received earlier than September 1, 1910.

"All manuscripts must be in ink and clearly written.

"The competition is open only to composers born within the United States of America, or those of American parentage in foreign countries.

"Prize winners of the National Federation of Musical Clubs' competition cannot enter two successive contests."

The judges for the competition are: Class I, Frederick Stock, Victor Herbert, Henry Hadley; Class II, Frederick Converse, Dr. Hugh Clarke, Emil Oberhoffer; Class III, Reginald De Koven, Arthur Bergh, Rossiter Cole.

In addition to the above prizes, which are the general prizes offered by the National Federation of Musical Clubs, three special prizes were offered as follows:

First—By Mrs. J. R. Custer, of Chicago, a prize of \$100.00, to be known as "Memorial Prize," for the best composition for solo performance in any field, to be written

by a woman who is a member of any club in the National Federation of Musical Clubs.

Second—By Mrs. Emerson H. Brush, of Chicago, Ill., a prize called the "Brush Memorial Prize," of \$100.00, to be given for the best concerted number, either vocal or instrumental, by a woman composer, a member of a federated club.

Third—By Mrs. John B. Wright, of Lincoln, Neb., a prize of \$50.00, for the best vocal solo written by a woman who is a member of a federated club.

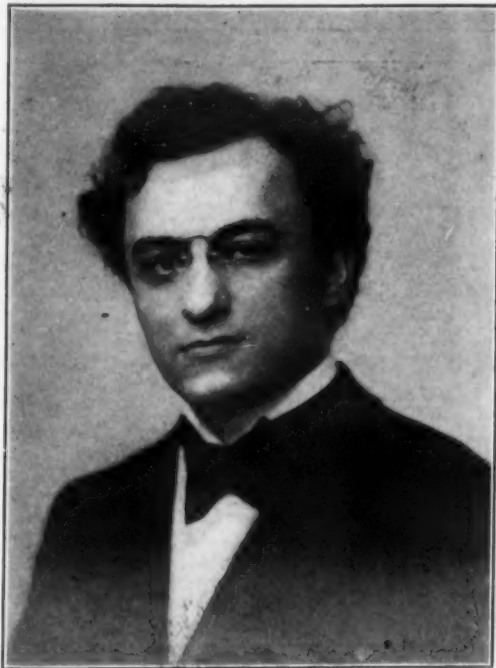
These prizes are governed by the same conditions as the general prizes. The judges will be Arthur Farwell, Adolf Weidig, W. W. Gilchrist, I. A. Torrens, and Adolf Frey.

All compositions are to be sent to Mrs. Jason Walker, in care of the Beethoven Club, corner of Jefferson and Third Streets, Memphis, Tenn.

CHICAGO VIOLIN SCHOOL ENLARGED

Bohumil Michalek Augments Faculty and Plans New Educational Courses

CHICAGO, Aug. 1.—Bohumil Michalek, who has been very successful as the founder of the Michalek Master School for Violinists, in the Fine Arts Building, feels now that he is able to branch out in enlarging and fashioning to make the school of the orchestra a most comprehensive feature of his curriculum. He has secured for this enlarged service much additional room on the fourth floor of the Fine Arts Building, and increased his faculty for most excellent service in the line of work. Mr. Michalek recently engaged Dr. H. S. Perkins, who is a dean in the musical profession in the West. He was founder of the Illinois State Music Teachers' Association, and one of the organists of the National Music Teachers' Association, and during his long and honorable career has been noted as a musical conductor, having conducted over 200 musical festivals in twenty-two different States. Dr. Perkins will conduct classes in harmony. Among others notable in his faculty are: Charles Fahnestock, first violinist in violin department; Percy Fulinweider, second assistant, and Alex S. Wirth, third assistant (the two latter having been pupils of Mr. Michalek), teaching the excellent method that he represents. Della Crysedale, the well-known harpist, has been engaged to take charge of the harp department; Vaclav Jasra, the contrabasso, will teach that instrument. Mr. Michalek has been in correspondence with some of the most eminent 'cellists in this



BOHUMIL MICHALEK

Founder of the Michalek Master School for Violinists

country, too, with a view to securing their services, and promises to have one of the very best for this instrument. The school will open early in September. During the Summer Mr. Michalek has kept together forty members of his orchestral school, and will make a specialty of full orchestra work as well as ensemble classes. They will all be rehearsed twice a week with a pianist.

excellence. The program was given under Director Hallam.

Tuesday, the 26th, was a big day here musically, there being two notable recitals given, one in the Amphitheater by Clarence Eddy, organist, and one in Higgins Hall, by Messrs. Sherwood, pianist, and Marcossion, violinist. There have been two great organists here since the installation of the Massey Memorial Organ: Mr. Winterbottom, of New York, and Mr. Eddy. I have heard Mr. Eddy in recital many times, but his performance here seemed, if possible to eclipse anything I have ever before heard him do. Whether he played better, had a more interesting program, or a better instrument here I cannot just say, but I know it was a great performance. The following was the program:

Toccata in F major, J. S. Bach; "In Springtime" (new), Alfred Hollins; "Autumn" (new), James Lyon; choral and fugue (fifth sonata), Alex Guilman (dedicated to Mr. Eddy); "Benediction Nuptiale" (new), J. Frank Frysinger (dedicated to Mr. Eddy); "Variations de Concert" (new), Joseph Bonnet (dedicated to Mr. Eddy); Nocturne in B minor (new), Arthur Foote; Scherzo in E major (new), Charles M. Widor; "Berceuse," H. A. Wheelton; "Festival March" (new), William Faulkes (dedicated to Mr. Eddy).

Mr. Eddy also assisted in the American-English Composers' program, playing a suite by Bartlett, which is one of the greatest organ numbers from the pen of an American composer.

Messrs. Sherwood and Marcossion gave another of their pleasing programs at Higgins Hall. Here it is:

Bach's concerto in E major, Mr. Marcossion; Habener-Guilman's prelude and fugue in D major (arranged by Mme. Rive-King and dedicated to Mr. Sherwood); Arthur Farwell's "Navajo Indian War Dance"; Arthur Shepherd's prize sonata, part 3, Mr. Sherwood; Debussy's "En Bateau"; Tchaikowsky's "Humoresque"; Chopin-Marcossion's etude in C sharp minor (Theodore Presser Ed.); Arthur Hartmann's "Kossuth Lajos" (dedicated to Sol Marcossion); Mr. Marcossion; Moszkowski's concert waltz in E, op. 34, Mr. Sherwood.

The Chautauqua Band continues to draw large crowds to the lake front for open-air concerts. H. B. Vincent is the director. The American-English Composers' program, given Wednesday, July 27, by the choir, orchestra and soloists, under the direction of Alfred Hallam, was as follows:

"American Fantasie" (Victor Herbert), Chautauqua Orchestra; part song, "The Lass of Richmond Hill" (Hook), Chautauqua choir; songs, "The Land of the Sky Blue Waters," "The Geranium Bloom" (Charles Wakefield Cadman), Mrs. Kimball; scene from "Hiawatha" of Longfellow, "Hiawatha's Vision" (Coleridge Taylor), Mr. Moyle and orchestra; organ solo, suite, op. 205 (Homer N. Bartlett), Mr. Eddy; songs, "At Parting" (Rogers), "In Summer" (Bruno Huhn), Miss Fiske; songs, "Love's Devotion" (F. E. Ward), new, and "Loch Lomond," Scotch, Mr. Nichols; part song, "The Snow" (Edward Elgar), choir and orchestra.

Pupils of William Sherwood, Mrs. E. T. Tobey and Georgia Kober, gave a delightful piano recital at Higgins Hall the 27th. Those two delightful singers, Frank Croxton and Charles Washburn, gave a recital at Higgins Hall Thursday, the 28th. The program was most interesting, both singers being happy in their selections. Frederick Shattuck again demonstrated that he is an accompanist of rare excellence. Fritz Meyer, principal 'cellist of the Chautauqua Orchestra, added to the excellence of the performance with an obbligate to Abt's "O Jugend."

On Thursday evening Georgia Kober and Overton Moyle gave an interpretive reading of Ibsen's "Peer Gynt," with musical settings by Grieg.

Friday evening Chautauqua music-lovers heard Sullivan's "Golden Legend" for the first time, and heard a remarkable work, and just as remarkable a performance. The work is scored for a very large orchestra, is full of interest chorally, and has an abundance of interesting material for the soloists. Mr. Hallam should be congratulated upon the success of every one of his performances at Chautauqua, but particularly upon this one. The immense audience present showed appreciation of his efforts in no uncertain way. At the close of the Epilogue the choir showered Mr. Hallam from all sides with flowers.

The soloists, Mrs. Kimball, Miss Fiske, Mr. Nichols and Mr. Moyle, added fresh laurels to those already attained by them in past appearances. The masterful work of the Chautauqua Orchestra should be mentioned also, and Frederick Shattuck, at the piano, and Henry B. Vincent, at the organ, likewise earned the audience's gratitude.

The New York Symphony Orchestra, Walter Damrosch, conductor, played at the Amphitheater Saturday, July 30, with this program:

Symphony No. 6, Tchaikowsky; Ballad, "Danny Deever" (Walter Damrosch), Marcus Kellermann; "Moment Musical," Schubert; Spinning Song, Mendelssohn; First movement from Piano Concerto in A minor, MacDowell. William H. Sherwood; Scherzo, Op. 45, Goldmark; "Dance of the Sylphs" and Rakoczy March, Berlioz.

An audience estimated at 7000 persons

heard the performance and thoroughly enjoyed it.

Marcus Kellermann, the basso for the August period here, made his first appearance with the orchestra and created an excellent impression. Chautauqua audiences have a rare treat before them in the hearing of this artist in future concerts.

Preceding the regular program, Henry B. Vincent, resident organist, played a Toccata by Widor and the Bridal Music from Wagner's "Lohengrin" and the Chautauqua Choir, under the direction of Mr. Hallam, sang two numbers by Gounod, "By Babylon's Wave" and "Unfold Ye Portals" from the "Redemption," the latter with the New York Orchestra.

The soloists for August will be Mrs. Agnes Kimball, soprano; Edith Castle, contralto; Frank Ormsby, tenor, and Marcus Kellermann, bass.

Through the efforts of Mrs. E. T. Tobey, the Chautauqua Music Club has at last become a reality, having already obtained commodious quarters at the Pier Building. The club although only a week old already has a membership of one hundred.

L. B. D.

LIZA LEHMANN IN LONDON

A Large Audience Hears Her Interesting Concert

LONDON, July 23.—Liza Lehmann's concert, which took place Thursday, was well attended. The artists, who accompany Mme. Lehmann to America and who appeared in an extensive program, included Miss Palgrave-Turner, Julien Henry, Hubert Eidel and Mme. Marchesi's talented pupil, Blanche Tomlin. The four Cautionary Tales were given as were the Breton Folk Songs, while settings of Leigh Hunt's "Abou Ben Adhem," and Robert Browning's "Incident of the French Camp" proved highly interesting. Constance Collier, the actress, recited Oscar Wilde's "Happy Prince," for which Mme. Lehmann has written a piano accompaniment as a background.

The Daily Mail yesterday made an announcement confirming the combination of the Metropolitan, Paris Opéra, The Scala, Milan, and the Beecham Opera, as already told in MUSICAL AMERICA.

EMERSON WHITHORNE.

Toledo Organist's Vacations

TOLEDO, Aug. 1.—Herbert F. Sprague, the Toledo organist, has just returned from a three weeks' vacation spent at Wequeton-sing, Mackinac Island, Mich., and from a fishing trip to Les Cheneaux Islands. He expects to take ten of the choir boys of Trinity Episcopal Church to Put-in-Bay for a ten days' camp.

Geraldine Farrar's Berlin engagement will begin with "Manon" on September 21.

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INTRODUCES MANY PITTSBURG ARTISTS

Festival Orchestra Exploits Local Talent in Popular Concert Series

PITTSBURG, Aug. 1.—The Pittsburgh Festival Orchestra is the only musical organization in Pittsburgh occupying public attention. Nearly all of the foremost musicians of the city have taken to the woods, mountains or seashore resorts.

At a recent meeting of the directors of the new Symphony Orchestra, Franz Kohler, so well and favorably known for his artistic work with the Pittsburgh and Festival Orchestras, was unanimously chosen concertmeister. This honor came unsolicited and is a tribute to one of the foremost musicians in this part of the country.

Gaston F. Bailhe, the young French violinist, was soloist at last Tuesday night's concert of the Festival Orchestra and played Wieniawski's Second Concerto in a manner to call forth great admiration. Richard Knotts, the baritone and voice teacher, was heard Wednesday night in the "Toreador Song" from "Carmen" and a composition by Korbay, a Hungarian composer. E. Lucille Miller sang an aria from "Robert le Diable" the following night, and she will also appear with the orchestra at its Sewickley engagement, following the close of its season at the Schenley. Fritz Goerner, cellist, also was heard Thursday night, playing with fine effect Godard's "Berceuse."

On Friday night Franz Kohler, the concertmaster of the orchestra, played the violin obligato to Saint-Saens's "The Deluge" in a most charming manner. Eleanor Flannery, soprano, appeared Monday night with success. The appearance of so many Pittsburgh artists at the last week's concerts was a decided pleasure and one which the orchestra patrons appreciated.

Much interest is centered in Michael Elliott's appearance with the orchestra next Monday night and the indications are that the interpretative dancer from California will receive a flattering reception. Her engagement will be one of the notable events of the season and large audiences are sure to greet her.

Announcement has been made by the Exposition Society that Frederick Innes and his band and orchestra will play an engagement at the exposition this fall.

The Pittsburgh Orchestra Association is continuing its efforts to secure a guarantee fund of \$50,000 a year to assure the permanency of the Pittsburgh Orchestra, with renewed vigor and zeal. During the last two weeks a number of large subscriptions have been received, and the work now going on is to be continued until the association's efforts have been crowned with success.

E. C. S.

The Popularity of Evan Williams

Few American singers can boast of the success that Evan Williams has had this year. At Cincinnati the verdict of the *Times-Star* was: "Williams sings splendidly. He was brought up on oratorio." *Enquirer*: "He has returned to his former position, as one of the first concert tenors of the country." *Commercial Tribune*: "His voice is of beautiful quality and fine volume." At the North Shore Festival the Chicago papers again paid high tribute to Mr. Williams's art. Mr. Williams is to be the tenor at the Apollo Club concert in Chicago at their annual "Messiah" performance, and will also appear with the Apollo Club in Denver, Col., in March, 1911. He will be heard several times in concert and recitals, and will no doubt be



Knoxville Soloists—From the Top: Claude Cunningham, Reed Miller, Corinne Rider-Kelsey, Maud Powell, Jessie Davis and Margaret Keyes.



—Photos. by McCoy, Knoxville, Tenn.

The Village Choir, Enacted by Knoxville Soloists, Photographed as They Sang a Chord

kept busy till his season closes. Mr. Williams is at present in Europe. His American affairs are handled by Marc Lagen.

Won't Sing for Gatti-Casazza

Arthur Hammerstein, who was the personal representative of his father in the

famous opera deal between the latter and the Metropolitan Opera Company, arrived in New York from Europe August 1, together with Jacques Coint, who is to continue as stage manager at the Manhattan Opera House, in the position he has held there for three seasons. Mr. Hammerstein said there was no possibility of Mme. Tetrazzini's appearing with the Metropolitan or allied opera companies as long as Gatti-Casazza managed them. There had been friction between them, he explained, ever since the time when Gatti-Casazza was director of La Scala, in Milan.

Fergusson Teaching in Berlin Again

BERLIN, July 25.—George Fergusson, the vocal teacher, has returned to Berlin to continue his classes here. He will not, as has been published in America, be in New York this season.

Frances Alda is in Venice for the month of August.

KNOXVILLE HAS ITS SUMMER FESTIVAL

Soloists of Wide Renown Assist in Five Successful Concerts

KNOXVILLE, TENN., July 25.—Thanks partly to the untiring efforts of Dr. P. P. Claxton and partly to the unexpectedly beautiful weather, there was a larger attendance this year during music week at Knoxville than on any similar occasion in the history of the Summer School of the South. Nearly three thousand persons were present at each of the five concerts given at Jefferson Hall, "on the hill," on the evenings of July 18 to 22. The artists engaged for the week were: Maud Powell, Mme. Rider-Kelsey, Margaret Keyes, Reed Miller and Claude Cunningham. Jesse Davis, the Boston accompanist, was re-engaged for the third consecutive year. Miss Davis's work is much admired in Knoxville, and she was gracious enough to play several solos at the morning session on Friday. Her courtesy was vastly appreciated, a thousand students turning out especially to hear and to applaud her vociferously.

Mme. Powell and Miss Keyes are old favorites with Knoxville audiences, and it is probable that the musical climax was reached on Wednesday night when they gave their joint recital. The program was a delight and the two artists literally swayed their vast audience at will, holding it breathless at one moment and at another arousing it to untrammelled enthusiasm.

Mme. Rider-Kelsey made her first bow before the Summer School of the South on Tuesday evening and unequivocally stamped herself as a singer with a beautiful voice and experienced artistry. Claude Cunningham's wonderful voice and personal poise added much interest to the program, especially in the joint recital with Mme. Kelsey on Thursday evening, when various duets were a feature of the program. Reed Miller, with a sonorous voice of real tenor quality, sang straight into the hearts of his listeners. All of the artists took part in the fifth and final program, devoted chiefly to oratorio. A local chorus under the direction of Professor Frank Nelson sang numbers from the works of Mendelssohn, Gounod, Mozart, Rossini and Cesar Franck.

The Cesar Franck selections for voice and violin, with piano and organ accompaniment were interesting novelties, while Mme. Kelsey's pure oratorio style was evinced in Gounod's "Gallia."

Isabella Beaton with Lagen

Isabella Beaton, an American pianist-composer, will make an American tour this year, under the direction of Marc Lagen. Miss Beaton is talented to an unusual degree in composition. Her opera "Anacona" will be heard for the first time this year.

Wilfried Klamroth Sails for Italy

Wilfried Klamroth, the New York vocal teacher, sailed for Italy Monday, to join his friend Riccardo Martin, the Metropolitan Opera House tenor.

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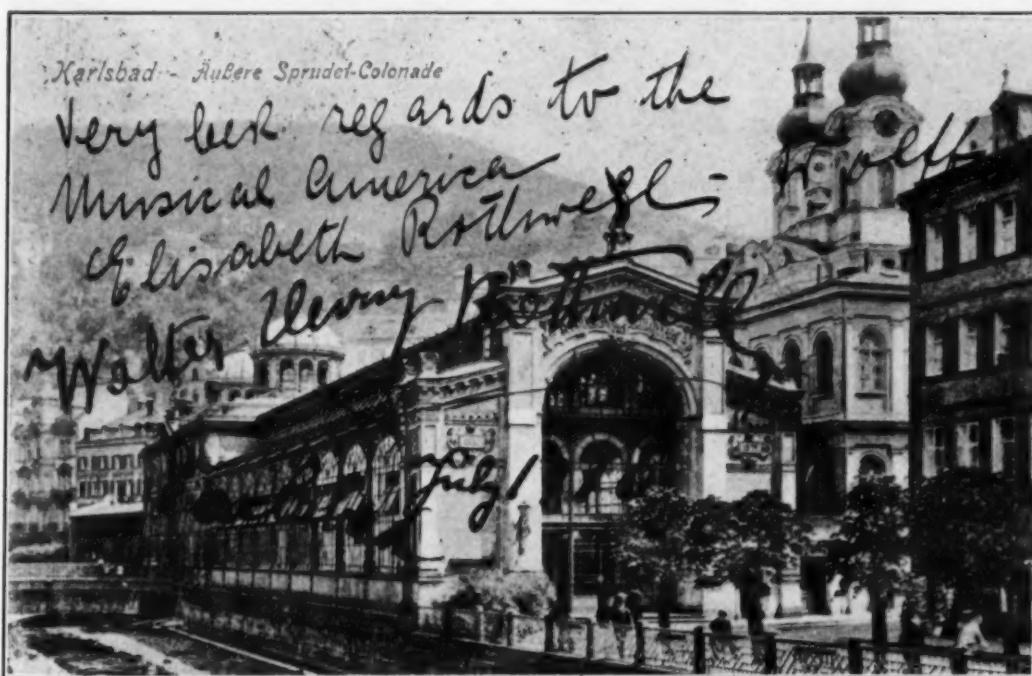
Piano Recital by Mr. Hodgson
Final Event—Vacations
of Teachers

The close of the Summer session at the American Institute of Applied Music of New York was marked last week by a pianoforte recital given at the school by Leslie Hodgson. Mr. Hodgson was for several years a pupil and assistant of Mme. Carreño, and, although coming with that recommendation which promised so much, excited not a little astonishment at his un-failing beauty of tone and exquisite interpretation in an altogether interesting program. He will receive pupils at the institute during the session 1910-11, and arrangements are already being made for him to be heard again in recital in the Fall.

Kate S. Chittenden, the dean of the faculty, is taking a much-needed rest in company with May I. Ditta, the active business manager of the institute, at Murray Bay, Canada. Both report a most restful time in preparation for the coming Winter, which promises to be so active a one in the school. Miss Chittenden will carry on her large piano class at Vassar, besides her numerous lectures and concert engagements.

McCall Lanham is at Highland Lodge, the country estate of Mr. and Mrs. William S. Myers, at Sidnev, N. Y. He will be there a month, after which he spends three weeks at Dart's Camp, Big Moose, N. Y. Mr. Lanham has been spending his annual vacation at this resort in the Adirondacks for many years. After his return he will motor for a week with his friends, Mr. and Mrs. Ralph Sturges, at Centre Moriches, L. I. Mr. Lanham's class at the institute

A SOUVENIR OF WALTER ROTHWELL'S SUMMER ABROAD



FROM Karlsbad to MUSICAL AMERICA comes a souvenir of the visit there this Summer of Walter Henry Rothwell, conductor of the St. Paul Symphony Orchestra, and his gifted wife, Elizabeth Wolf Rothwell, formerly prima donna of the Henry W. Savage grand opera forces. It

promises to be the largest he has yet had, and he has a number of prominent recital engagements already booked for the Winter.

William Fairchild Sherman will spend the whole of his vacation at Dart's Camp, Big Moose, N. Y. This splendidly equipped teacher will have his usual big class in the Fall, and he goes for his annual rest in the mountains after a most arduous season's work.

is a view of the Sprudel Colonnade that Mr. and Mrs. Rothwell send. They have been taking the baths at Karlsbad and otherwise resting for the approaching season and Mr. Rothwell has done much important work on the preparations for the programs of the St. Paul Orchestra.

Sara Jernigan, one of the institute's progressive young teachers, will spend her vacation in company with Miss Snelling, the registrar at the college, at Fourth Lake, in the Adirondacks. Mr. Savage and Mr. Woodman, Mr. Shelly, Miss Taylor and Miss Greene are spending their vacations at their usual Summer haunts.

Harry Rawlins Baker, the versatile young pianist, a former MacDowell pupil, who has been spending his time for the last two years and a half with Harold Bauer in Berlin and Munich, returns in August with his family, to take up his work again. He will be welcomed back to the institute with great satisfaction, and his first recital will be awaited with most pleasurable anticipation.

George Arnold's "Reverie"

MUSICAL AMERICA is in receipt of a new piano composition entitled "Reverie," by George Arnold, an American composer now in Brussels. It is dedicated to Lucien Tonnelier, and is published by Breitkopf and Hartel.

An open-air performance of "Tannhäuser" was recently given at Zoppot, on the Baltic.

TRIO OF CHICAGOANS PLAY CHAMBER MUSIC

Ludwig Becker, Robert Ambrosius
and Prudence Neff in Mandel
Hall Concert

CHICAGO, Aug. 1.—No concert of the fine series that has been devised for this Summer at Mandel Hall has proved to be more interesting than the one of last Tuesday, which enlisted Ludwig Becker, violinist; Robert Ambrosius, cellist, and Prudence Neff, pianist. The major portion of the program was devoted to a pair of trios for piano, violin and cello. The Tschaiakowsky Trio (in memory of a great artist) and the Schubert Trio in E Flat, two beautiful works admirable in contrast, and the ensemble provided by those artists was excellent in the most artistic sense of the term. Mr. Becker, as concertmeister of the Theodore Thomas Orchestra, is an artist of reputation who needs no introduction at this time, and Mr. Ambrosius is an excellent cellist, who gave fine artistic proportion to his section of the work, as did Miss Neff, who is gifted not only with personal charm, but has a grace that comports well with her fine technical accomplishments, which are equal to any of the tasks of the most modern composition. Mr. Becker gave the Albumblatt by Wagner and Mazurka by Zarzicky, both being brilliant bits of playing. Mr. Ambrosius played Rameau's "Gavotte" and Gluck's Andante-Lento. These three gifted artists work so strongly and so sympathetically together they might well organize a trio for more extended concert service. C. E. N.

Memorial Tablet to Richard Strauss Erected in Munich

MUNICH, July 20.—The probably unprecedented distinction of having a memorial tablet unveiled to him during his lifetime as a composer now belongs to Richard Strauss. A tablet has been placed in the old Strauss home at No. 2 Altheimerstrasse in celebration of the composer's forty-sixth birthday anniversary. It contains the words in German: "Richard Strauss was born here, June 11, 1864," and was modeled by the sculptor, Carl Keller. The design is of a boy with a French horn and a girl singing, with the inscription between them. The tablet was erected by the people of Munich in appreciation of the distinction won by their famous fellow-townsmen.

The Italian sculptor, Ciffariello, is making a marble statue of Lina Cavalieri in the rôle of *Thais*.

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Dear MUSICAL AMERICA:

Down with the Sunday box office!—especially when it is accompanied by the debasement of music. Let me reassure you at once by remarking, parenthetically, that I am not speaking of the Brooklyn Philharmonic Concerts.

It is baseball that caused all the trouble. Governor Hughes notified the Sheriffs throughout New York State that Sunday ball games to which an admission was charged would have to be stopped. The New York State League figured that by running a Sunday concert in connection with the game the matter could be fixed up all right. The plan was tried by the Albany and Troy Clubs just outside the Albany city limits.

This debasement of music, however, was more than the Muse could stand for. She notified Apollo as to what was to happen. Apollo communicated with Jupiter, who launched forth upon the earth a few thunderbolts mixed with hard words, inspired by the injury about to be done to the Muses. At this Governor Hughes sat up and took notice, and gave instructions to Sheriff Platt of Albany. The outrage was prevented, and music, divine maid, was saved. Sheriff Platt, of course, knew that he could not appeal to the State League upon the real grounds of the case—the debasement of music and the anger of Apollo—so he merely informed the League that the concert would be legally regarded as a subterfuge and there could be no Sunday box office.

At all this war between heaven and earth, Canon Chase looked on with considerable anxiety, but since the rendering of the final decision, he has worn the "smile that won't come off."

It takes a good deal to tickle me, but I have been tickled by something which I read recently in a Denver paper, and I want you to share my delight. I never expected such a thing from the West, which will usually go to any amount of trouble to avoid being put in the Boston class; but this "Liszt Music Study Club" of Denver is positively shameless in the announcement which it makes of its studies for the forthcoming year. Listen, Oh, listen to this!—the table of topics:

First—The origin of music, what music is, who and what made it in the early ages.

Second—The music so frequently spoken of in the Old Testament and the influence it had over the kings and tribes of Israel.

Third—The music at the dedication of Solomon's Temple, with a description of the musical instruments used on that occasion.

Fourth—The discovery of the dried turtle on the banks of the Nile by the philosopher, Hermes, and what it led to.

Fifth—The Egyptian, Chinese and Hindu music.

Sixth—The ancient music of the Greeks and Romans.

Seventh—Early hymnology and introduction of the Ambrosian and Gregorian chants.

Eighth—Hucbald and Guido, who introduced part-singing into the Roman church.

Ninth—Secular and folksong music of the Troubadours, etc.

"Consider and bow the head." Wouldn't you think you were in Boston? Still, there may be some kinship between the frozen mountain peaks of Colorado and the frozen mountain peaks of Back Bay—a sort of symbolistic relationship, as it were.

But say, that dried turtle on the banks of the Nile! Can you beat it? Still it is to be remembered that knowledge is power,

and I am not going to stop, myself until I get all the knowledge that is to be had about the dried turtle. My power is considerable, as it is, but think to what heights I shall soar when I absorb the knowledge of the dried turtle into my system, put it through my converter, and launch it forth upon the world as power! It would be like converting radiant energy into light, heat and electricity—as we learned at college from the physics professors.

As to Hermes and the dried turtle, I suspect that he bored holes in the edges of the shell, and then strung it up, with a view to adding strings to the orchestra, which before that time contained only cymbals, trumpets and other such barbaric instruments,—in short represented the "music so frequently spoken of in the Old Testament," which we all know of and want to know more about, which influenced so powerfully the kings and tribes of Israel.

And then think of the Ambrosian chants—but no, that is not so alluring as it sounds! I was thinking of ambrosial.

As to Hucbald, I haven't much use for him—he was ultra-modern, writing only in progressive fifths. The troubadours, though, are interesting, and especially the Trouveres, in whose chants the Sar Peladan finds a complete arcanum of the Eleusianian, Bacchic, Hermetic, Vedantic, Ptolemaic and other mysteries. I wonder if the Liszt Music Study Club goes in for these.

Think what you and I miss, my MUSICAL AMERICA by not being in Denver this coming season. Ah! Could we but raise the battle cry—*On to Denver!*

But no, here we must stay in prosaic and materialistic old New York.

I was in Bayreuth in the Summer of 1897, the year that Seidl was there and conducted "Parsifal." Walking on the terrace one day, between the acts, I saw a strange vision in the shape of a man who had a most striking appearance. He was large and thick-set, with heavy black whiskers and a mass of his black hair allowed any part of his face to be seen. He wore a suit of pale lemon-colored flannel, broad-brimmed hat of the same color, all of which afforded an extremely violent contrast to the somber hirsute physiognomy of the man. A broad expanse of waistcoat was also visible—it was brightly yellow satin, and embroidered. In short, the man was a sight! With him was a woman, arrayed in no such startling garb. She was simply clad in white, wore a simple hat and was veiled. But I shall never forget the man so long as I live. He looked as if he was very sure that he was weighty, and certainly he was from a materialistic point of view.

The next day I had occasion to look up Seidl, of blessed memory, who was stopping in a big old-fashioned house on the outskirts of Bayreuth, which I fancy had been his home in early Bayreuth days before the unhappy circumstances that—happily for America—drove him to this country. But that is another story. He was not in, and I waited. Presently he came walking down the cobble-stone street, smoking a cigar, and we walked off to a bridge that crossed a little stream near this place. Seidl, usually so quiet, and known at Bayreuth as "der grosse Schweiger," opened up his heart in a way which I shall never forget. He spoke of the difference between the old days and the new at Bayreuth; of his loneliness there; of his desire to get back to New York; of the grandeur of "Parsifal," and last, but not least, of his dogs. In the course of the conversation, it occurred to me to ask him who the satin waist-coated personage was. Before he could answer Seidl almost doubled up with laughter. When he could speak, he said that was the Sar Peladan, who had established an "Order of the Holy Grail" in Paris. He had evidently gone to Bayreuth in quest of further Grail inspiration from "Parsifal," and was taking himself so seriously that it was rather too much for Seidl's sense of humor.

It was not until a number of years afterwards that I learned more about the Sar Peladan, who has written and published much about the arcanum preserved in the chants of the Trouveres, during an epoch of time when all other mystic orders were degenerate, and when the mysteries would otherwise have been lost to the world. I may not have this quite straight, as it has been some time since the whole matter came to my attention, but I have given you the gist of it. If you look up the writings of the Sar, you will undoubtedly find them interesting. It may be that you will be led over to his serious frame of mind, or it may be that you will smile with Seidl.

From the Sar Peladan to the Sultan of Sulu seems, linguistically, but a step; still, these two worthies are not in the same class, for the Sar would probably not bring his Trouveres to a Broadway playhouse, as the Sultan of Sulu is bringing his singers. What attracted my attention to the Sultan was that the ladies of his company are advertised as "All past 20; all married." This is the only thing left after "Girles," which advertised "Not one of them 20; not one of them married." But it was a giveaway when one of these same girles was shot the other day by her husband. She is eligible now for the "Sultan of Sulu" company.

Perhaps you will remember a little trip to Manhattan Beach of which I wrote you quite recently, where I heard a certain band which made a splendid showing to the eye, but had a much more meagre offering for the ear, not only in the spirit in which it played—or rather, in which it was played upon—but as well in the nature of the program. In plain language, I roasted that particular band, or rather the kind of music that was played upon it, and the listless way in which it was conducted. This little story stirred up a good fellow out in St. Louis, who has written the following letter:

Dear Mephisto:
For the past few years I have been interested in your section of MUSICAL AMERICA, and since reading your item concerning the band at Coney Island, I feel that you will probably understand the impossibility of pleasing a summer audience, and what a disappointment it is to arrange a program of real music, expecting it to be intelligently received and appreciated by the masses and find it to "fall flat."

After playing Pagliacci, and playing it well, for an audience of five or six thousand, this grand arrangement by Caravaglias was applauded by probably one hundred persons; out of that throng of six thousand only a few realized what the members of the band had accomplished, what hard work and musical skill was necessary to render this composition as we did. Does it not seem as though the summer audience does not want true music?

The first movement from the Moonlight Sonata, a composition which should be familiar to all, did not receive a hand at an early concert (7 p. m.). Could it be possible that in a gathering of six hundred persons there was not one musician? This incident so disgusted me that I abandoned my program entirely at this concert and played the trash of the season, which received the heartiest applause, which I would not acknowledge.

These are only a few of the many disappointments of the bandmaster who is endeavoring to give the public high-class music, and after going to the expense of securing special arrangements by so competent an arranger as Caravaglias, I feel the disappointment very keenly. Considering how very wonderful and grand these arrangements are, I feel justified in saying that only a few in the summer audience appreciate real music.

I have never heard the band you speak of, so you can feel assured that I am not defending it from criticism, for it is the duty of every bandmaster to educate his audience, if possible; but I find it a very difficult task, although I am not entirely discouraged and will keep on trying, hoping to establish a following of true music lovers.

Your interested friend,
P. A. Cavallo.

All very interesting, Mr. Cavallo, and I am very glad that you put up to me the sufferings of the bandmaster, but you did not tell me *how* you played "Pagliacci" and the "Moonlight Sonata," and that is the crux of the matter.

Since you have put the matter point blank to me, you must expect me to come back at you in the same manner. I am at a disadvantage in not having heard you conduct, for I have noticed that appreciation of the masses is not so much a question of appreciation of a certain well known popular tune, as of the efficiency and vitality of the conductor. Now there are some people upon whom the most finished and vital performance possible of the compositions which you name would make no impression whatever, but I notice that any crowd, however rough and untutored, respond to this same quality of efficiency and vitality in a leader, irrespective of what he is playing. I do not mean to say that they will not become more uproarious if he gives them a popular tune which they know, than if he gives them a symphony, but I noticed also that if he gives the best music, and in his conducting re-fills its tonal chalice with the wine of throbbing, rhythmic life, which was poured into it in the first place by its composer, this performance will not "fall flat." There is the great part of the trouble.

I have heard bands about New York City play good music and have seen it "fall flat," and I have not blamed the audience for the phenomenon. On the other hand, only last night I saw a band conductor give a ringing performance of the first movement of Schubert's "Unfinished Symphony"—a performance to make your hair stand on end with its electrically magnetic qualities; I saw him do this with a band of nineteen men, before a rough crowd in one of the roughest districts in New York, where there was probably not a single person present who had ever heard a symphony and moreover, in a place where people had heard nothing but ragtime for six years, and the symphony was well applauded. I will not say "to my surprise," because an untamed mob that would not have responded spontaneously to such rhythmic and melodic life in tone as that performance was, would to my mind have been inconceivable.

Now, my dear Mr. Cavallo, I am not saying, on the evidence which you have given me, that you did not conduct well, but I must say that your argument has very little weight with me until I can know just how you conducted the compositions you speak of. I must confess that I do not stand with you in your action in having abandoned your program entirely, to play the "trash of the season." All of us in America have a great lesson to learn from Theodore Thomas, who played big things for the masses, who brought all of his abilities to the performance of them, and who persisted until the people saw what he was about, and responded, as they will eventually do if the life is really in the performance.

Moreover, I regret that I cannot second you in refusing to acknowledge the applause for the popular music. Popular music is real to these people who listen to your concerts, and that reality must be acknowledged. If I were in your place—and I am not talking of theories, but of closely-observed facts—I would play for your audience the biggest and best works which I could with the means at hand, and I would play them so stirringly that the crowd would blush not to respond. I would not expect overwhelming applause, but a good response. Then I would play a collection of popular songs of the day, and I would put all of the savage ardor of the cave-man into them. I would beat every other band man in the vicinity in the sweep and energy with which I would play for the people their popular songs, and then I would proudly take all the applause which they gave me.

Put this down in your note book as a maxim—There is nothing the matter with the people.

I have presented you with these musings in the same spirit in which you have written me—saying just what I think.

If it be treason make the most of it.

Musical wonders will never cease. I heard a new one the other day, only it was concerning a musician already famous, but I did not know before how wonderful he was.

Henry Hadley, conductor of the Seattle Symphony Orchestra—not an orchestra in Seattle," as one of our able critics recently put it—tells the tale. Some years ago he was appointed to the position of teacher and musical director at Garden City, succeeding Horatio Parker. Some repairs were being made about the school at which he was engaged, and the carpenter taking note of the new incumbent, wished to impress him with the fact that the Mantle of Elijah might not be so easy to wear. He therefore said to Mr. Hadley:

"Horatio Parker was a wonderful man; do you know what he can do? Why he can play on one end of the piano while his wife plays on the other end."

I do not know what Mr. Hadley did to make a further impression upon a man already so overwhelmed with wonderment, but Mr. Hadley usually knows what to do in an emergency.

Your,
MEPHISTO.

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COMPOSER ARNOLD WRITING AN OPERA

**Hard at Work on Shakespearian
Theme During Los Angeles
Vacation**

LOS ANGELES, July 25.—Some time ago dispatches from Berlin announced the successful presentation of a symphony by Maurice Arnold, in the German capital. This was a matter of note, as the Germans do not take kindly to large works from Americans. But Mr. Arnold's symphony elicited many encomiums.

Mr. Arnold and his wife are visiting in Los Angeles this Summer, and the composer is busy at work on an opera, in spite of vacation time. He has published through Breitkopf & Hartel a set of "Plantation Dances" which have been played by orchestras all over Europe: a "Waltz Elegant" for two pianos, a "Serenade" for piano and violin, and "Clover Blossoms" for piano. A. P. Schmidt has published his piece "The Dove" and a "Bolero," and Hawkes & Son his "La Gracieuse." He conducted the Blüthner Orchestra in his symphony at Blüthner Hall. The work is in F minor, and has three movements. The *Allgemeine Musik Zeitung* said the work was "something remarkable" and "has most vivid modern feeling." Other newspaper comments were as flattering.

Mr. Arnold was a pupil of Dvůřák, and it was he who first called the Bohemian master's attention to the possibility of using the American negro themes as a basis for symphonic composition. The result, as all musicians know, was the "New World" symphony. Mr. Arnold is now writing a two-act opera on a Shakespearian theme. It will shortly be completed, and the composer expects to direct it in Germany. He has taken a house here for two or three months, and finds this part of the country most conducive to composition.

It is probable that Mr. Arnold will be heard at the next meeting of the Gamut Club, as he has been invited to give selections from his works before that organization in August.

Bandmaster Sousa will play an "American Rhapsodie" in his tour next season, composed by Henry Schoenefeld, of Los Angeles. The band will play this work in its tour around the world. The last time Sousa played here he remarked that there were plenty of Hungarian, German and Slavic rhapsodies, but no American work of the kind. As it happened, Mr. Schoenefeld had under way a work of just such character, and he submitted it to Sousa on completion. The score is sixty pages long, and the work will take fifteen minutes for performance. Various well-known American themes are used in the piece, and are interwoven in a manner that shows no little skill in construction, as well as a thorough knowledge of modern harmonic usage.

This composition is bound to be popular if for nothing else than the clever way the composer has handled the old melody "Suwanee River." With Mr. Schoenefeld and Mr. Arnold both at work here this Summer, Los Angeles ought to turn out results that will be heard from and give it a good name in the musical world.

Among the many musical "Angelenos" abroad this Summer are Mr. and Mrs. Frederick Grover, who recently went to Berlin, where they expect to stay several years, Mr. Grover continuing his studies in violin and composition. W. F. G.

CHICAGO PIANIST'S RECITAL

**Arnold de Lewinsky's Art Admired by
Delphie, Ind., Audience**

CHICAGO, Aug. 1.—Arnold de Lewinsky, the well-known educator and soloist of this city, in response to a quick call last week, on July 22, went to Delphi, Ind., and gave a concert at the new Presbyterian Church, one of the handsomest edifices in that State. Mr. de Lewinsky, who is thoroughly familiar with ecclesiastical structures in this country and abroad, states that he has seldom seen a house that has had more beautiful stained glass than appears in the windows of the new church at Delphi. His program numbers opened with a Chopin Impromptu, followed by Raff's brilliant Etude de Concert, Liszt's Caprice, and as a finale, gave his own brilliant Paraphrase of Wagner's "Lohengrin," a composition that reflected credit upon him, both as a composer and a player. The local papers remarked Mr. de Lewinsky as "A master of technic and a player with remarkably fine expression."

Among others who appeared on this pro-

Many Musical Celebrities Numbered Among Friends of Alexander Lehmann

CHICAGO, Aug. 1.—Few Chicago violinists have enjoyed the friendship of more distinguished individuals in the world of art and letters than Alexander Lehmann, who has been prominent here in the educational way for considerably over a quarter of a century. Mr. Lehmann is possessed of a most inquiring turn of mind, as well as an eminently artistic nature, and has devoted a great deal of time and study to the deeper philosophies as well as metaphysical works, ancient and modern.

Originally educated in the National University in Berlin, and deeply schooled in theology, his liberal views early led him to abandon that school, and pursue the tenets of free-thought over a wide range of reading that he has assiduously continued ever since. Master of several languages, Mr. Lehmann has corresponded with distinguished thinkers all over the world relative to the matters of faith, and is a profound student of the ancient mythologies. He is deeply versed in Bible study.

When abroad several years ago he visited Tchaikowsky and received from him afterward a beautiful autograph picture of himself. He corresponded with August Kasorti, who died two years ago at the advanced age of ninety-eight. He studied with Joachim, Max Bruch and Wieniawski. He played Max Bruch's G Minor Concerto at

the Hochschule in Berlin a few years ago. While he was pursuing his musical studies he was at the same time studying theology at the University of Berlin, and has continued to reflect the method of his master Joachim.

Mr. Lehmann has been very successful with his pupils and has provided his share of talent for the concert stage. Among a few may be enumerated: Maud Higgins, now touring on the Pacific Coast, Leopold Auer, Miss Levy, the famous violinist, daughter of the famous cornetist, and others too numerous to mention. Among his constant correspondents are: Sevcik, the distinguished violinist, who is the teacher of Kubelik; Walther Schultz, of Stuttgart, and Edmond Singer, of the same city; Max Bruch, Rheinberger and Saint-Saëns. Last year Mr. Lehmann sent Henry Marteau an arrangement of the song written by Gustaf of Sweden: "When Rose is Fair." Mr. Marteau acknowledged his gratitude and assured the composer that it would be used a great deal this year as an encore number. Mr. Lehmann keeps himself young not only through his correspondence and association with the leading lights of music and philosophy abroad but at home, and at the same time does yeoman service in the educational matter of taking care of a large class of select pupils from some of the leading families in Chicago. C. E. N.

gram were local lights, Josephine McLucas, Roy Clauser, Paul Gregg, all of them giving vocal numbers. One of the notable vocal features was a duet by Mrs. Florence Lathrop and Isabell Rinehart. The concert was entirely successful, and will result in a re-engagement of Mr. de Lewinsky for next season. C. E. N.

Morning Recital in Espinal Studio En- livens St. Joseph, Mo., Season

ST. JOSEPH, Mo., July 28.—Louis A. Espinal gave a morning recital in his studio at the Virginia. The room was filled with guests, and the concert was much enjoyed by those fortunate enough to be present.

Mr. Espinal's voice showed the years of conscientious work he has spent in per-

fecting his art, and also displayed his ability in interpretation. The program consisted of English and Italian songs, the accompaniments to which were played by Pearl Lowell. Joseph Apple contributed three numbers, "A Dream," by Bartlett; "I Know a Lovely Garden," by D'Hardelot; and Braga's "Bella del tuo Sorriso."

Mrs. Mary Rich Lyon is spending the Summer studying in New York. During her absence Donovan Roberts is acting choirmaster of Christ Church Choir, and the assistant organist, Frances Burns, is pleasing both the congregation and choir by her ability. In the absence of Sidney Collins, Marie Holland is presiding at the organ in the Second Church of Christ, Scientist. Mr. Collins will return about September 1. M. R. H.

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DEFERS PLANS FOR DENVER ORCHESTRA

Association Unable to Obtain Auditorium—Scheme Not Abandoned, However

DENVER, July 28.—Denver's hopes of a permanent symphony orchestra have received a setback in the inability of the orchestra association to obtain the use of the Auditorium for next season, but that this setback is only for a year or so is set forth in a statement recently issued by the association, of which James R. Thorpe is president.

"To acquaint our citizens with the present status of the permanent symphony orchestra movement, and to contradict baseless rumors of the abandonment of the plan, the Denver Symphony Orchestra Association issues the following statement:

"We find the early carrying out of our general plans impossible, chiefly due to the Auditorium being in possession of the Shuberts for a period of twenty-five weeks, commencing November 7, 1910.

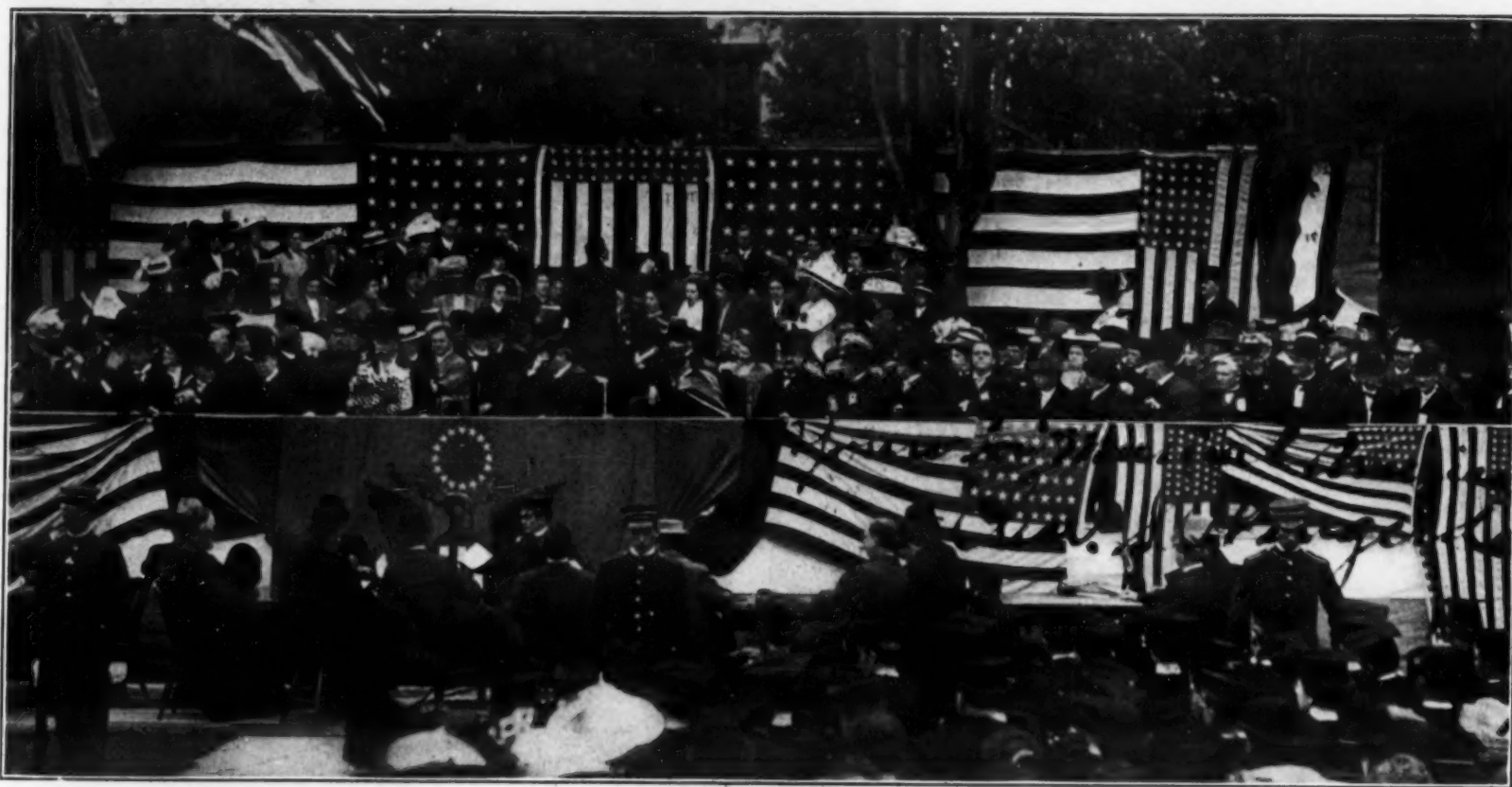
"Among the many features designed to stimulate interest in a permanent orchestra movement was the giving of a series of orchestra concerts at the Auditorium by leading orchestras of our country, assisted by singers of international fame, affording our citizens an opportunity to enjoy the best orchestral and vocal art.

"The Auditorium is the only structure in Denver possessing the proper facilities and seating capacity necessary to the successful giving of orchestral concerts by foreign organizations, and as we have no positive assurance that the building will be available to our association as far distant as the musical season, commencing November, 1911, even though a symphony orchestra might be organized, we are compelled to abandon temporarily our general plans, and the solicitation of funds, as the use of the Auditorium is as essential to the establishment of an orchestra as money.

"We feel that Denver will soon be the possessor of a permanent symphony orchestra, and that the enforced delay, due to the unavailability of the Auditorium, will have no ill effect upon the ultimate success of the project.

"To be active in our efforts to advance the cause of music in Denver, and to offset the slight setback, we are planning

CHORAL SOCIETY OF OHIO NORTHERN COLLEGE SINGING BEFORE PRESIDENT TAFT



The President Will Be Recognized as the Sixth Figure from the Left in the Front Row.

ADA, O., July 30.—Few musical institutions have made more rapid strides in the direction of progress during the past years than the Ohio Northern College of Music, in Ada, of which Charles S. Wengerd is director. Since last September seven new teachers have been added to its faculty and the institution has grown from an enrollment of thirty-six to ninety in the course of a single year. A few weeks ago the O. N. U. Choral Society sang before President Taft.

a music festival, to be given next May, which will surpass in every particular the noteworthy festival of April, 1910, and one which should add musical distinction to our citizens and city.

The local concert managers, Robert Slack, who gives a subscription series of concerts, and J. H. K. Martin, manager of the Apollo Club, are closing contracts for the appearance here of some noted artists during the winter. Sammarco and Amato are two of the great baritones promised; Evan Williams, the great American tenor, comes with the Apollos; Schumann-Heink, Galski and Pasquali are probabilities; Elsa Ruegger, Belgian 'cellist, will make her first appearance here; Elman and Kocian will fiddle for us. Busoni is a pianistic probability, and negotiations are in progress for several other famous artists.

The Denver Tuesday Musicales Chorus, of fifty women's voices, which for several years played so prominent a part in the local concert field, will make its reappearance in two or three concerts next winter. Hattie Louise Sims, who was musical director of the club until her resignation at the close of last season, is to be succeeded by J. C. Wilcox, who will make his bow to the Denver public as a choral director with this organization. He is also director of the women's choruses of the Fortnightly Musical Club at Greeley and

the Friday Musical Club at Boulder. N. J. Corey, of Detroit, the lecturer on musical topics, appeared at the Boulder Chautauqua on Wednesday and Thursday evenings of last week, his subjects being "Verdi" and "Wagner." His lectures, illustrated by colored lantern slides and by the Victor records of opera excerpts sung by the great artists, proved highly interesting and instructive. For three days after his lecture engagement Mr. Corey was the guest of his old friends, Mr. and Mrs. J. C. Wilcox, at their Summer home in Boulder.

Hall-Riheldaffer, Myrtle Kephart, Hougard Nielson, and Oley Speaks. Next year works by Dubois and Handel will be given.

Some of the artists to appear there next season will be Alexander Heinemann, Joseph Malkin and his brother, Manfred Malkin, Eva Mylott and the Pittsburgh Orchestra under Bernthaler with Grace Hall-Riheldaffer, of Pittsburgh, soprano soloist. Besides these, there will be a noted pianist to be announced later.

Mme. Jomelli Sails for Europe

Jeanne Jomelli, the soprano, sailed for Europe, aboard the *Finland*, Saturday, July 30. She will go first to London and then to the Continent, where she will be heard in opera and concerts before her return in November.

André Benoist's New Studio

André Benoist, the pianist, accompanist and coach, has removed his studio to the Hunts Point, Southern Boulevard and 163d street, New York.

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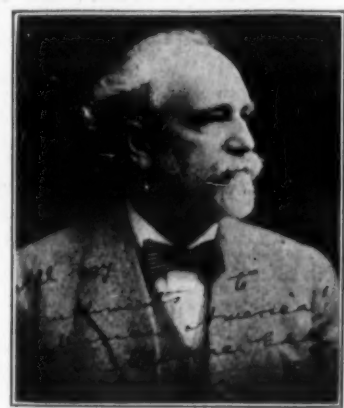
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ANNA OTTEN

Anna Otten, the American violinist who had such an impressive success in her former tour of America and who has been appearing in concert in Europe for the past three years, will again concertize in this country next season. The following recent press comments from Berlin and Vienna tell of her foreign successes.

BERLIN

and

VIENNA

... A very sympathetic violinist is Miss Anna Otten, from whom I heard Mozart's F flat and Brahms's D major Concertos. If anything she succeeded even better with the latter than the former. She possesses a smooth, sweet tone and shows proof of sterling musical qualities.—*Berlin Staatsbürgerzeitung*.

Yesterday the violinist, Miss Anna Otten, played at the Beethovensaal, accompanied by the Philharmonic Orchestra. She played Mozart's E flat, Brahms's D Concerto and Rondo Capriccioso, by Saint-Saëns. With her sweet soulful tone, she at once won her way to our hearts, especially in the "Cantilena."—*Berliner Lokalanzeiger*.

Anna Otten, a young violinist, who played here already most successfully last winter, proved again last Thursday, in the Beethovensaal, that she has a strong musical talent. She played Concertos E flat major by Mozart and D major by Brahms, as well as Rondo Capriccioso by Saint-Saëns, all accompanied by the Philharmonic Orchestra. In the Cantilena her tone is agreeably soft and warm, her musical conception is decidedly characteristic and her technic well developed. She succeeded best in the Mozart Concerto, especially in the Adagio. But also her rendition of the very taxing Brahms work fascinated; she interested the listener and betrayed by a certain tartness thorough understanding of the intellectual value of the composition. It was all musically conceived.—*Berliner Börsen Zeitung*.

The violinist Miss Anna Otten played at her concert Mozart and Brahms Concertos and a Rondo by Saint-Saëns. She has a sympathetic personality and gives much pleasure by her playing. Her rendition of a work is thoroughly musical, her bowing very firm and her tone smooth and full. Her technic is well developed, her intonation good, and there was fervor in the "Cantilena."—*Norddeutsche Allgemeine Zeitung*.

Miss Anna Otten, who played at the Beethovensaal with the Philharmonic Orchestra, gave proof of a rare musical talent and earnest, thorough study, etc.—*Berliner Reichsbote*.

The violinist, Anna Otten, possesses a sound musical talent. Her tone is very sympathetic, energetic and pure, and her technical development far advanced.—*Berliner Tageblatt*.

We must not forget to mention the violinist, Anna Otten, who possesses a beautiful warm tone and a solid technic.—*Sonn-und Montags' Courier*, Vienna.

A very young violinist, Miss Anna Otten, played Brahms's D major Concerto; her intentions and her conceptions are very strong, although her tone not very big. Although still very young she possesses undoubtedly an unusual talent.—*Wiener Allgemeine Zeitung*.

Among the great number of young violinists who this season have spread the treasures of their talent and accomplishments before the public, we must not overlook Miss Anna Otten. Rays of light seem to emanate from the delicate girlish appearance and to transmute the young artist's playing. Her conception is serious, serious as the lines about her delicately chiseled mouth. Already with her rendition of Mozart, which was sincere and simple, Anna Otten had won the interest of her audience, which increased with every number. She also received great applause for her encores, which demonstrated maybe even more forcefully the strong individuality of the young artist.—*Der Montag*, Vienna.

The youthful blond violinist, Anna Otten, made her début here with the Tonkünstler Orchestra, Nedbal conducting. Anna Otten may not play better than other violinists, but she plays differently—altogether differently. An indefinable something is the cause of the magic which enthalls her listeners. I would almost like to call it a hypnotic surety with which she grasps the intellectual contents of a masterpiece in deeply felt understanding. Sincerely, simply and without any attempt at effects, she played Mozart, with spiritual conception Brahms and then a number of solo pieces with such striking individuality and such temperament that we can only wish to meet her very soon again.—*Wiener Montags Journal*.

We must praise Miss Anna Otten's big, warm tone as well as her reliable musical memory.—*Signale für die musikalische Welt*, Vienna.

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ECHOES OF MUSIC ABROAD

Ex-Pittsburg Newsboy a New Kind of "Tannhäuser" for Berlin—Katherine Goodson Administers an Isadora Duncan Rebuke to Interrupter in Paris Audience—Mary Garden Beaten at Her Own Game by an Obscure Russian Singer—This Year's Winner of the "Grand Prix de Rome" the Youngest Since Gabriel Pierné—Tactful Russian Dancer Compares English and French Audiences—Beecham's Last Novelty—The Work of a Music Critic—Busoni Invents a New System of Notation

THE Gura Opera Season in Berlin continues its inglorious career. For a year or two the star system exploited by Director Gura at prices much higher than the regular Winter tariff at the Royal Opera proved a potent Summer attraction for vacation tourists, but this year he is economizing in stars and rehearsals, without reducing the admission rates. Result: rows on rows of empty seats and vehement attacks by the gentlemen whose creed is that the pen is mightier than the sword. Edyth Walker, who was a tower of strength last year, is missed this Summer—she will not sing for Gura again—and many others of last year's luminaries are but poorly represented by cheaper substitutes.

To William Miller, who before his metamorphosis into a \$15,000-a-year tenor was a Pittsburg newsboy preparing for his remote future by crying "Extry!" at the top of his voice, belongs the credit of reviving the drooping spirits and commerce of the company by his guest appearances as *Tannhäuser*. "To be sung thus," observes *Die Signale*, "falls to the lot of the interesting Venusberg visitor and later pilgrim to Rome much more seldom than could be wished. Ever since Albert Niemann acted *Heinrich* so incomparably many a tenor has believed that with this character the heroic pose and physical accentuation of masculinity constitute what is most important. Miller, on the other hand, represented him as a youth rather Southern in type, with roses in his hair and a sensuously sweet voice. Dramatically his *Tannhäuser* is far from being a matured characterization as yet, but he already pleases through his deviation from the conventional conception and he charms the ear." Of Director Gura's *Wolfram* it was difficult to find anything cheerful to say, as it was of Fräulein Petzl's *Venus*, while Anni Gura-Hummel, the director's wife, as *Elizabeth*, fared but little better.

The production of Siegfried Wagner's "Der Kobold" has been a dismal fiasco such as Berlin has but rarely witnessed. At the second performance the box-office sales amounted to \$125. Two days later the elder Wagner's "Tannhäuser" brought in \$1,250. August Spanuth rather cuttingly warns against considering this as any indication that "the great Richard is only ten times as great as his son."

AN English pianist administered a deserved rebuke to a gesticulating chatterbox in a French concert hall not long since. It was Katharine Goodson's concert,

and Miss Goodson quite naturally objected to sharing her own and the audience's attention with a conspicuously-gowned woman who had made the mistake of wearing her Opéra etiquette to a piano recital. The



AINÖ ACKTÉ AS "GRETCHEN"

The European popularity of Ainö Ackté, the Finnish soprano, has experienced no diminuendo because of her failure to duplicate at the Metropolitan six years ago her previous successes at the Paris Opéra, where successes are more easily won. After an absence of two or three years from the French capital, she returned last Winter to be a guest *Thais* at the Opéra, when she received so cordial a welcome back that Directors Messager and Broussan engaged her to return again next season. She spends her Summers at her home in Finland, where she is joined by her sister, Irma Tervani, the contralto, of the Dresden Court Opera.

Englishwoman stood it a little longer than her more excitable colleagues would have done, but finally, when very direct and personal glances proved ineffectual, she stopped short in the middle of one of her numbers and abruptly left the platform. Her manager thereupon went to the interrupter and informed her that she must either chain her unruly member or leave the hall.

The incident, which recalls the famous dictum hurled by Gambetta at Marshal MacMahon, "Il faut qu'il se soumette ou se demette," is reminiscent of Isadora Duncan's Vienna début. Berlin was the first city in which Miss Duncan exhibited her art of interpretive dancing, and after a season's successes there that more than repaid her for long months of studiously

evolving her ideas she moved on to the Austrian capital, quite naturally expecting an equally ready response to her novel appeal on the part of the Viennese. As she made her first appearance, characteristically ungarded as to her feet, an officer who occupied a stage box with a party of ladies was heard to exclaim, with well simulated horror, "Aber schändlich!" Of course, as everyone knows, there is no type of Continental man quite so exquisitely delicate in his sensibilities—not to say "fussy"—as the army officers, and Miss Duncan no sooner heard his exclamation than she realized that if he found her bare feet so "scandalous" that was no place for him. Promptly she wheeled about, hurried off the stage, summoned her manager and dictated her "conditions"—either the offended and offending offices should be ejected at once or she would go home.

The manager looked at the crowded auditorium and hastened to accept the first option. The officer vigorously protested, but not more vigorously than did Isadora

A soprano named Van Brandt was announced to sing *Thais*, the Massenet rôle that every symmetrical prima donna covets, and as she was more or less noted in that part of the world for both her voice and her acting the theater was filled to overflowing. But when she appeared on the stage the collective breath supply of the audience expended itself in one prolonged, hysterical gasp—*Thais* was attired simply and solely in a girdle of camellias! After the first shock, stupor gave place to admiration for the singer's sculptural beauty, but only for a brief moment, for, as *Le Monde Artiste* insists, "the ladies, pushing their husbands ahead of them, a large majority of the spectators left the hall, venting their indignation in loud tones."

WINNER of the *Grand Prix de Rome* while not yet nineteen years old, Noël Gallon—or, to subdue him under the weight of his full name, Jean-Charles-André-Noël Gallon—is the youngest candidate, with the sole exception of Gabriel Pierné, to achieve this distinction since the Académie decided to offer the same encouragement to young musical talents as to embryonic painters and sculptors and architects.

Five cantatas based on the prescribed poem by Eugène Roussel and Alfred Couper, "Acis et Galatée," were submitted in competition, and, as it afterwards leaked out, the members of the music section of the Académie—Jules Massenet, Camille Saint-Saëns, Gabriel Fauré, Paladilhe, Théodore Dubois and their jury associates, André Messager, Paul Vidal and Charles M. Widor—had proposed Paul Paray, who is five years older than Gallon, for the first prize. But when it came to the final Académie vote there was an overwhelming majority for Gallon, and to Paray was awarded what they call the First Second *Grand Prix*, while the Second Second *Grand Prix* was given to Marc Delmas.

Young Gallon is a Parisian born and bred, and has been winning prizes at the Conservatoire at regular intervals during the last eight years. As a piano pupil of Isidor Philipp and Edouard Risler he was one of the first-prize winners last year, and a few weeks later he attracted attention by capturing the First Second *Grand Prix*. A Fantasy for piano and orchestra from his pen was played at a Paris concert last Winter. For the competition performance at the Palais Mazarin, Edouard Risler complimented him by playing the piano accompaniment, while Hector Dufranne, the bass-baritone, and the tenor Francell, of the Opéra Comique, and Mme. Auguez de Montalant sang the solo parts. Rodolphe Plamondon, of Montreal, was M. Paray's tenor soloist.

Failure does not deter the more ambitious aspirants from persisting in their attempts to reach first place. Marc Delmas, winner of the Second Second *Grand Prix*, has now competed six years in succession, and as he is only twenty-five he still has four more chances ahead of him before reaching the age limit.

WHATEVER may be her relative status among Russia's many star dancers, Tamara Karsavina, who is to follow in the American wake of Anna Pavlova a year hence, has a veritable Mary Garden propensity for getting into the newspapers. Moreover, the lady has tact, so that what she tells the ubiquitous interviewer is bound to redound to her popularity. This is Kar-

(Continued on next page)

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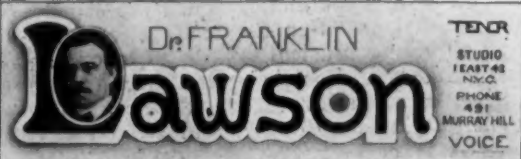
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ECHOES OF MUSIC ABROAD

[Continued from page 11.]

savina on English and French Audiences after her return to the London Coliseum from a flying visit to Paris and the Paris Opéra before the close of the Russian ballet season at that house:

"It seems to me that English and French audiences differ greatly in disposition. Thus, a French audience is seldom cool and reserved in its judgment, applauding wildly and excitedly any situation which may happen to catch its fancy at the moment. For no apparent reason the applause dies out, however, as quickly and as suddenly as it arose; it is all seemingly a matter of impulse. An English audience, on the other hand, reminds me of nothing quite so much as a court of justice, where the jury sit calmly and quietly, giving no sign either of approval or of disapproval until they have decided upon their verdict. But, once their minds made up, they are not afraid to pass their just and lawful sentence. To sum up, English audiences are invariably extremely fair in their estimate of an artist's ability; the French are ruled largely by the impulse of the moment. I need hardly say which form of judgment is the more to be appreciated."

At the same time it might be enlightening to know what she told the French interviewers.

LAST of the novelties of Thomas Beecham's season, the recent production of "A Summer Night" was notable for the fact that its composer, G. H. Clutsam, is a music critic, and it is rare indeed that a music critic comes forward as a composer of opera, or, in fact, of any important work, in England.

At least one earlier opera of his has seen the footlights in sundry German opera houses, according to the London *Daily Telegraph*, while "a number of his songs have long been popular. In addition to being a composer and writing of other musicians' work, Mr. Clutsam was once much in demand as a pianoforte accompanist, and further, he is the part inventor of a pianoforte having a radiating keyboard." Evidently, this is an Australian composer, as the Frederick Clutsam who is generally credited with the actual invention of the Clutsam Keyboard, which is steadily gaining ground among the most prominent of Europe's pianists, is an Australian by birth. "A Summer Night," composed as it is within one act, occupies so brief a time in performance that Mozart's practically unknown little opera "The Impresario" was coupled with it to fill out the evening.

MUSICIANS' skulls were discussed at a recent meeting of the Association of Vienna Physicians and Surgeons, by Prof. Dr. Tandler, whose address is reported in the Vienna *Fremdenblatt*:

"Even though all the causes that condition the shape of the skull are not known, still we do know that the development of the brain is one of the most determinant factors in skull formation. Everybody has, so to speak, the skull that suits his brain. So, when we come to speak of musicians' skulls it is necessary to speak first of musicians' brains and to raise the question whether the brain of a great musician is especially developed in any particular direction. As a matter of fact, it can be proven that the brain contour in a musician shows a particularly strong development in the region of the upper part of the temple; at least a series of observations that admit of no doubt have already been made. We can therefore say—though, naturally, with scientific reserve—that there is, as it were, a musical center in the brain exterior, the special development of which is characteristic for the great musician."

Newark Organists at Convention

NEWARK, N. J., Aug. 1.—Among the Newark organists who will attend the organists' convention at Ocean Grove this and next week are Louis Arthur Russell, L. Carroll Beckel, William E. Ashmall, J. Franklin Thomas, Hedley E. Frey, Granville Comross, Dr. Frederick H. Eichborn and George Downing.

\$1,434 for Hammerstein Dinner

PHILADELPHIA, July 29.—That the city of Philadelphia is to pay for the dinner given last Friday to Oscar Hammerstein at the Bellevue-Stratford became known the other

"Now as the brain in general forms the skull, the question presents itself, whether the special development of a single section of the brain is not registered on the outside of the skull. Examination reveals the fact that the 'temple-brain' itself can influence the neighboring bones as regards their form more easily than other parts of the skull. And so you find in a group of musicians' skulls—it is particularly plain in Haydn's—that the part of the skull corresponding to the temple lobes markedly projects. If you examine any number of musicians' skulls you will find this projection in the great majority of cases, as it can be seen on Haydn, Beethoven, Stockhausen, Bruckner, Brahms and Mahler."

THERE has always been a vaguely defined impression in Northern Europe that the Spanish and Portuguese nations are not "musically inclined" in so far as classical music is concerned, but the results of a recent tour of the Iberian peninsula undertaken by the Madrid Symphony Orchestra, with Señor Arbos as conductor, do not bear out that belief.

Not only did Conductor Arbos give programs of the highest type everywhere, as a correspondent tells the *Musical News*, but he introduced for the first time in Spain and Portugal the works of Bach, which were received with an unexpected degree of interest; "in fact, there was perhaps more interest shown in the works of this composer than in any other, and in the small cities where an orchestral concert had never been given before the enthusiasm was astounding."

IN Italy it has long been the custom to name theaters in honor of some illustrious personage. As a matter of course, the boot-shaped country's musical sons have not been neglected in the choosing of such "tutelary saints," and the greatest of them, Verdi, has given his name to no fewer than twenty-eight of the 1,517 theaters—a number exceeded only by the thirty-one dedicated to Garibaldi.

Pietro Mascagni has been singled out from among the living composers for the distinction, while Rossini lends atmosphere to one in Venice, one in Pesaro, another in Lugo and still others elsewhere; Bellini has two, in Naples and Catania; Piccini is honored in Bari; Mercadante in Naples; Ponchielli, Cremona; Coccia, in Novara; Morlacchi in Prouse; Paganini, in Genoa.

FERRUCCIO BUSONI, the fertile-minded, has now come forward with a new system of notation. By his device the clef is provided with a picture of the keyboard as a background, and all signatures are dispensed with. It is claimed that reading is thus facilitated, but the criticism is made that harmonic progressions are obscured. New systems of notation have made still-born attempts to attract the music public's eye periodically in the past, but something more worthy of consideration than any previous invention is to be expected from Mr. Busoni.

FOLLOWING the Schumann Centenary festivities in Zwickau, the composer's birthplace, a Schumann Museum has been established in the natal house, to which enthusiasts are trying to attract all the mementos that are in any way accessible. Among the first objects contributed was the manuscript of the opera "Genoveva," sent by Marie Schumann, of Interlaken.

AS a July *Geburtsstagskind*, Gustav Mahler reached his fiftieth milestone. *A propos*, *Die Signale* is prompted to ask, "Will he be ranked among the 'Immortals' before the end of another fifty years?" J. L. H.

day when an ordinance was passed which included the following item: "To pay bill of Bellevue-Stratford Hotel for dinner on February 10, 1909, \$1,434.09." At the dinner in question there were 240 guests, and Mayor Reyburn presided.

Musical Director of New Theater

Elliott Schenck has been reappointed musical director of the New Theater for next Winter, when many of the dramatic productions will have musical features.

Edith de Lys, the American soprano, is to sing at Ostende this Summer.

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AMERICANS IN MUSIC OF GERMANY

Arthur Van Eweyk Spending His Vacation with Other Notables at Rindbach—Hugo Leichtentritt's Imperial Editorial Appointment—Augusta Cottlow's Vacation

BERLIN, July 15.—The celebrated Dutch-American concert singer, Arthur van Eweyk, will leave Berlin within a few days to spend his Summer vacation in Rindbach, a small but well-known resort on the Trann See in Tyrol, between Ischl and Grunnden, at which latter place the Duke of Cumberland has his estate.

Music will be represented in this *buen retiro* by some of its most distinguished artists. Besides Mr. Van Eweyk, Arthur Schnabel and his wife, Therese Schnabel-Behr, Carl Flesch, the violinist; Mrs.

oratorio and lieder-singers. As an interpreter of Bach he has been pronounced by critics as an unimpeachable authority. He has made his home in Berlin for the last nineteen years and for fifteen years has been engaged in concert work, appearing each season in Berlin and all the great musical centers in Europe. He has frequently sung for the German Emperor and the imperial family.

The German-American critic and music historian, Dr. Hugo Leichtentritt, has been chosen one of the editors of the new edition of the *Liederbuch für Männerchöre*, published at the instance of the German Emperor. This book contains about 610 songs, including those of a popular as well as a classic genre, from the 12th century up to the present day. Recently this *Liederbuch* has been augmented by compositions for mixed choruses. Other members of the editing staff are Prof. Siegfried Ochs, Arno Kleffel, Max Friedländer, the German exchange professor now at Harvard, and a large number of collaborators. Dr. Leichtentritt is a German by birth, but lived in America for many years. He is a graduate of Harvard University.

In Thann, near Mülhausen, in Alsace, a sextaner of a German gymnasium (about equivalent to our third grade of a grammar school), the son of a notary public, was sentenced to two hours in the lockup recently because he had hummed the Marseillaise during a school picnic. The case is being severely dealt with in the press.

Fedor Berg, founder of the stock company which is to build the Grand Opera in Berlin on Kurfürstendamm, has complained to the *Berliner Morgenpost* about the treatment which his opera scheme has received at the hands of the head of the theatrical department of the Police Commission, Herr von Glasenapp. He claims that the plans for the building "again and again met with opposition from Herr von Glasenapp, who admitted that he had absolutely no sympathy for this project of the Grand Opera." During some of the conferences Herr von Glasenapp is said to have intimated that he hoped that the new Grand Opera was not intended to become a competitor of the Royal Opera.

Herr von Glasenapp has answered these allegations in an article also published in the *Morgenpost*, in which he explains that his actions were not taken personally and independently, but officially and that the opposition was occasioned by failure to comply with building regulations. Though doubting the advisability of erecting more theaters in the city, he denies that he has opposed Herr Berg's project or used official partiality.

An interesting premiere will take place in the Leipziger Stadttheater during the



ARTHUR VAN EWEYK

Grumbacher de Jong, Julia Culp and Paul Reimers will be gathered at this beautiful, secluded spot. The Duke of Cumberland, who is a great patron of music, is in the habit of inviting the artists sojourning in Rindbach to a select musicale, followed by a dinner at his chateau.

Mr. van Eweyk is a bass-baritone, and is known in Europe as one of the foremost



"The Opera House After the Alterations"—A Cartoonist's Plan for Quickly Emptying the Theater, Satirizing the Rigorous Building Laws of Berlin—Inside Elevators Connect with Underground Railway

first half (probably in November), of the coming season. As has already been published by *MUSICAL AMERICA*, Mrs. Madison, the Irish composer residing in Berlin, has chosen Ludwig Fulda's fairy play, "Der Talisman," as libretto for her opera. The work will have a cast of the best opera artists of the Stadttheater, and will be conducted by Kapellmeister Pollack.

Augusta Cottlow, the American pianist, passed through Berlin recently on her way from London to Friedrichsroda, in the Harz Mountains, where she will spend her vacation until September. She was accompanied by her gifted pupil, the young Russian Countess Zouhoff, who will continue her studies with Miss Cottlow in Friedrichsroda. Miss Cottlow has of late been growing enviously conspicuous as a teacher. Much as she is to be congratulated on her success in this sphere, it is sincerely to be hoped that her highly admired concert work will not be curtailed thereby.

The ever increasing Berlin police regulations for the security of theatergoers have stimulated the German cartoonist, Bahr, to draw the accompanying humorous picture of the Royal Opera House as it might look when rebuilt.

The ensemble of the German National Theater of Prague began its cycle of guest performances at the Gottsche Opera in the Schiller Theater with a very well prepared production of Verdi's "Rigoletto." According to the program, these guest performances are confined principally to Verdi compositions. The Duke in "Rigoletto" was sung by a newly discovered tenor, Alfred Piccaver. His voice has a distinct Italian timbre and is governed by an easy tone production.

At the Neues Operetten Theater, Léhar's splendid comic opera, "Der Graf von Luxemburg," has been produced for the two hundredth time.

O. P. J.

Theresa Rihm Soloist

Theresa Rihm, soprano and vocal teacher, of New York, was the soloist at the Methodist Church, Center Moriches, L. I., Sunday, July 31. Cereda Gardner, the pianist, was at the organ.

Minnie Scalar, the new dramatic soprano engaged for the New Orleans French Opera Company, is a Maine girl.

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New York, August 6, 1910

CHANGED STATUS OF THE CONDUCTOR

The New York Sun, in a recent editorial, notes the present unrest in the orchestral conductors' world, and especially the operatic conductors' world, but without, however, making any deductions. Time was, the editor points out, when in Germany a conductor held the bâton until old age weakened his grasp upon it forever. Now a constant shifting of conductors is taking place.

The Imperial Opera House in Vienna is the scene of the chief present conductorial disturbance. After Mahler's departure from Vienna, Felix Weingartner was appointed conductor of the Imperial Opera House. He has not pleased the public, which has hissed his abridgment of the Wagner operas, or the critics, who have not been pleased with the novelties which he has given. He is, therefore, to retire from his position. Felix Mottl has been suggested as his successor; but Mottl has scarcely pursued a sufficiently energetic career to make him eligible for the present position. It has also been suggested that Hans Richter might return to the post which became famous under his incumbency.

The favorite candidate for the position would seem to be Richard Strauss, yet the Viennese was one of the few royal theaters which refused to produce his "Salomé."

The situation in Vienna is but a key to the general restlessness in the conductors' world—a world in which marked changes have taken place of late. It is supposable that formerly the attention of the public was chiefly directed to the work in hand, whether symphony or opera, rather than to the conductor. But with the spread of musical art, a greater public began to be included, a public which did not know as much about music, per se, as did the more restricted public of an earlier time. Meanwhile, in an individualistic age the conductor was bringing a higher development to his particular art, and attention became divided between himself and the work he was conducting. Thus appeared the virtuoso conductor.

If the conductor has willed to achieve this condition, he must accept the manner in which the world is given to treating virtuosos, upon whom it makes a greater demand than upon the servants and priests of art who do not set their caps for the public. The condition of restlessness is due in a considerable measure to the conductor himself. He has educated the people to expect what they did not expect before, and also has educated them to take notice of his personality. He thus establishes a fierce competition in his profession which did not exist in the same sense before. He subjects himself in a heightened degree to the chances of war, and more than that, to a war which depends to a considerable extent upon the whimsical currents of popular favor.

Apart from all this, the present restlessness in the conductors' world betokens a growing liveliness in the

general musical situation and in the public interest in music. If the attention of the public can only be gained by first directing its attention to the virtuoso conductor, this is at least better than incapacity to win public interest in music at all. There is a long future in which to rectify the nature and quality of such interest.

PRIZE COMPETITION FOR COMPOSERS

American composers should take notice that the works for the second biennial prize competition announced by the National Federation of Musical Clubs must be in by October 1. The announcement of the prizes and the conditions of the competition are reprinted by request in the present issue of MUSICAL AMERICA.

The prize competitions for American composers have brought forth continually better and more serious works, and it is expected that the present competition will bring the best results which have yet been attained. Owing to the slowness and difficulty with which American works come to a hearing, it is likely to be some time before the works which win prizes at these competitions will be heard broadly enough to enable the public and critics to form a final estimate of them. Desirable as it is to bring about this result, it is more desirable that the composer should feel a demand for his work in the present, and should be stimulated to constant and greater effort. For however much an artist may regard himself as an isolated worker, he is in reality working to and for some audience, whether it be a single friend, a city, or a whole nation.

The composer who realizes fully that this great National Federation of Musical Clubs, with its thousands of members, is waiting and watching to see him do his best, will feel a great spur to his ambition and his energy.

AS TO SUMMER MUSIC

A recent discussion in the New York Sun of the status of high-class musical entertainment in this city during the Summer months touches with admirable pertinence upon a question the true importance of which continues to be ignored with strange persistence. Equality and moderation seem incontinently left out of consideration by those who provide New Yorkers with their musical nourishment, and the inevitable outcome is a sequence of feast and famine. From November till March, opera, concert and recital tread upon each other's heels, so fast they follow, and so energetically is this gorging process maintained that the public appetite for tonal delights is surfeited almost to death long before the advent of Spring calls a halt to the proceedings. Then for a period of almost five months there is the silence of the tomb, but a silence, one is tempted to believe, enforced rather by custom than by popular desire. May, June, July, August and a part of September see New York a musical Sahara—discounting, of course, an occasional concert in the parks. Assertions innumerable to the contrary, this total suspension of activities leaves a serious gap in the lives of that host of music lovers obliged to spend their Summer in exactly the same place where they passed the Winter—for it is preposterous to think that because several hundred thousand favored individuals can betake themselves to the mountains, the seashore or to Europe that the total number of those to whom music is a necessity has been eliminated as far as the city is concerned. The all-too-ready declaration that "people cannot be expected to attend a concert of good music in hot weather" is by no means as weighty as it seems. Extreme heat is, after all, no more a daily occurrence in Summer than are blizzards in Winter; or, to view the matter from a slightly different standpoint, it is no more logical to expect a person to attend a concert when traffic is blocked and streets made impassable by snow than when the thermometer ranges about ninety degrees. Neither is it a foregone conclusion that a Beethoven symphony will have more radical influence in raising the temperature than a composition of a George M. Cohan brand.

The desire for music is not divinely regulated by the "season," however managers may regard the matter. There is too much music in Winter. There is none of it in Summer. Is it not about time that some enterprising individual undertook a more satisfactory equalization of matters?

PARTING OF THE WAYS

The news which comes from Germany that Richard Strauss is to give up the directorship of the Berlin Opera should be the occasion of no surprise. A writer in a recent issue of the Baltimore "Sun" makes the same statement, but places the matter at once and wholly upon a financial basis. While Dr. Strauss has now risen to a position where he can derive a much greater income as composer than from conducting the Royal Opera in Berlin, his retirement from the Opera probably touches a larger issue.

There comes a time in the life of every truly great creator when he must choose between creative and administrative work. This question was happily settled for Wagner by a very timely banishment. Others, as in the case of Richard Strauss, have to decide the matter for themselves. It is impossible to serve composition and conducting at once with perfect fidelity. The demands of each are too great, and neither will brook interference, especially by so great a rival as the other.

The great creator can always be counted upon to choose in favor of creative work.

So Debussy is to give us a "Tristan" and an "Orfeo" in a really up-to-date musical dress. After that we fervently trust that he will suffer such unspeakably antiquated things as "Carmen," "Aïda," and perchance the "Nibelungen Ring" to enjoy the benefit of his kindly ministrations.

The definite announcement of the plans for the season of French opera at the Metropolitan next year carries a quietus for those alarmists who feared that the continued rule of Gatti-Casazza and Toscanini meant a loss of cosmopolitanism in the giving of opera in New York.

The Music Cure

Music is not an all-around medicine for sick folk. Soft, wooing spiritual-toned string orchestras would not be a benefit in general hospitals. Still, in a higher, broader sense, there is nothing like music and a good glass of beer of evenings to soothe and dispose the mind to tranquil, wholesome, healthful, noble, normal thought. Business worries and all the cares which infest the day and too often haunt the restless pillow should be driven from the brain by the soft, sure compulsion of music.—New York Press.

South Africa's New National Anthem

South Africa has a "brand new" national anthem. The country endeavored for some time to secure a composition suitable for that purpose, and out of 150 compositions the work of Berthold Kopolowitz was chosen, and the citizens of Johannesburg had the first opportunity of hearing it performed after it had been formally accepted. The composer is not a professional musician. He is a civil engineer.—New York Tribune.

PERSONALITIES



Hadley Brothers in an Athletic Symphony

Although the breadth of the continent separates them in the winter, the Hadley brothers, both famous musicians, are very much together in the summer time, as the picture shows. Henry Hadley is conductor of the Seattle Symphony Orchestra and Arthur is first 'cellist of the Boston Symphony. They are spending their vacation at West Chop, Mass.

Clark—Frank King Clark, the noted American voice teacher, who recently transferred his studios from Paris to Berlin, is said to have refused in Paris more pupils than he accepted, yet his income from teaching there is estimated at \$30,000 a year. So successful was he that his enemies accused him of employing hypnotism to attract young pupils who might gain operatic fame for themselves and him. One amusing story told of him in Paris is that, having been invited to tea by a woman teacher, he threw spells on four promising girl students and quietly annexed them.

Garden—The latest expression of opinion given out by Mary Garden, in a Paris interview, is that she believes audiences in Philadelphia are more appreciative of grand opera than they are in any other American city. "At least, I find Philadelphia audiences most sympathetic," she declares.

Dethier—Edouard Dethier, the young violinist, whose sonata recitals with Miss Carolyn Beebe have won a permanent place in metropolitan musical life, is a champion angler as well as a virtuoso. Each day in the Maine resort where he is spending his Summer Mr. Dethier carefully locks his Stradivarius in its case, and as carefully prepares his rod and reel and other fishing paraphernalia prior to plodding off by himself for several hours' sport. That he seldom returns without a good-sized catch is an assertion boldly made in a letter to his manager, Loudon Charlton, though for the sake of his professional reputation Mr. Charlton refrains from making public the statistics that the violinist unblushingly offers.

ITALIAN CRITICS IN CHORUS OF PRAISE FOR MARY CARSON



Mary Carson as "Rosina" in "Barber of Seville."

Mary Carson, the young American coloratura soprano, has been winning the highest praise in the most critical and exacting musical centers of Italy. One of her recent triumphs was scored at her Milan debut in the part of *Rosina* in the "Barber of Seville." "She truly fascinated her audience," declared *La Perseveranza*, "not only by the grace of her person, but by her flexible and beautiful singing. She was warmly applauded." Other critics were equally enthusiastic. *Il Secolo* stated that "Mary Carson made a most successful debut." Special commendation was given her work in the lesson scene in which she played her own accompaniment to her brilliant singing of Strauss's "Primavera" waltz.

TOUR OF EARLE LA ROSS

A Gifted Pianist Who Is Already Well Known to Concert-Going Public

Earle La Ross, the eminent young American pianist, will be under the management of J. E. Francke during the coming season for a transcontinental tour.

This artist is by no means a stranger to the concert-going public, having scored substantial successes on the occasion of his appearances some years ago. Mr. La Ross has been fortunate in his masters, having studied the piano with Rafael Joseffy and Ferruccio Busoni, and composition with Rubin Goldmark. His repertoire is as varied as could well be desired and he is equally at home in the interpretation of Bach, Beethoven or Chopin. He is a thoroughly poetic player, but is also gifted with a technique that makes the rendering of the most difficult showpieces child's play to him. That his career is to be a remarkable one is indubitable.

MME. ALDA'S CONCERT WORK

Combining Work and Pleasure Abroad in Preparation for Coming Season

Frances Alda has been doing considerable concert work in Paris this Summer, in addition to her operatic work—and the enjoyment of her honeymoon with Signor Gatti-Casazza. What with her busy season at the Metropolitan Opera House and

incidental diversions in the way of operations for appendicitis, Mme. Alda's marriage was followed by a strenuous period that could hardly be classed as recreation. Now, however, she is making the most of the opportunities that the French capital offers for enjoyment—keeping a weather eye the while on the tasks which her preparation for next season under Loudon Charlton's management demands, and the concert engagements that have come in Paris, Brussels, Ostend and Spa as a result of her popularity and success.

As a recital artist Mme. Alda is not so well known in America as abroad. She was heralded on her arrival several seasons ago as an operatic singer, and her efforts were confined to the operatic field. That she is splendidly equipped for concert, recital and oratorio, however, a study of her repertoire is sufficient to prove. Mme. Alda has made a special study of songs in French and Italian, and these will figure in her recital programs along with various novelties in English and German. Mme. Alda speaks four languages fluently.

ANNOUNCES PROGRAMS OF UNIQUE INTEREST

Treasures of Old English Song Literature to be Revived Next Season by Reinhold von Warlich

Reinhold Von Warlich's programs for next season promise to be of exceptional interest. Some time ago, Mr. von Warlich announced that his programs would carefully consider the claims of American composers, and it is stated now that due cognizance will be taken of our own music in his third and fourth programs. What Mr. Von Warlich will bring to attention in his first and second programs is of exceptional interest, as few have delved so far into the depths of the rich treasure mine of old English song literature as he.

These two programs arranged for the coming tour of this distinguished baritone are as follows:

PROGRAM I: Part I—Eleven songs from "Die Schöne Müllerin," Schubert, words by Wilhelm Müller. Part II—"English Folk Songs" of sixteenth century: "Three Ravens," "Cupid's Garden," "Twinkydillo," "Song of Willow" (sung in "Othello"), and clown's song, "When That Was" (sung in "Twelfth Night"). "Early English Songs": "Sweet Nymph, Come to Thy Lover" (1593), Thomas Morley; "Blow, Blow, Thou Winter Wind" (18th century), Arne; "Sigh No More Ladies" (18th century), Stevens, (Shakespeare's "Much Ado"); "Drink to Me Only With Thine Eyes" (18th century, Ben Johnson), Anon; "Down Among the Dead Men" (words Dyer, 18th century). Part III—"Scotch Ballads": "The Earl of Murray," "Edward," and another, Loewe and Liszt.

PROGRAM II—Six Weihnachtslieder (Christmas songs), P. Cornelius. Part II—Early English Songs: "Since First I Saw Your Face" (17th century), Ford; "What Shall I Do to Show" (Dryden, 17th century), Purcell; "Go to Bed, Sweet Muse," R. Jones; "Fain Would I Change That Note," Tobias Hume; "It Was a Lover and His Lass," T. Morley, (Shakespeare, from "As You Like It"). Part III—English Ballads: "King Henry, My Son" (Sussex version), folk song; "Tom Bowling" (18th century), Dibdin; "Three Fishers" (Kingsley, 19th century), Hullah. German Ballads—"Herr Oluf," "Der Wirtin Tochterlein," "Der Totentanz" and "Erlkönig," Loewe.

Annual Concert of Milwaukee Musicians' Association Big Success

MILWAUKEE, Aug. 1.—Members of the Milwaukee Musicians' Association are enthusiastic over the great success of their annual concert, which was given by more than one hundred players chosen from a list of 325, at Pabst Park, on July 28. The program consisted of twelve different numbers, each of which was directed by a different local band master. Great enthusiasm was aroused when the famous "Kaiser Overture," by William Westmeyer, was produced for the first time in the city, with Joseph Clauder as conductor. The great possibilities of this piece were brought out in vivid detail through the great number of players and excellent leadership. This concert is the sole offering of the association during the season. M. N. S.

Francke Predicts Big Musical Season

J. E. Francke, the New York concert and musical manager, returned last week from a six weeks' trip through the West, during which he booked a number of important engagements for various artists under his direction. Mr. Francke expresses himself as highly pleased over the prospects for the forthcoming year of music, and declares that he found conditions in the concert field better than they have been for three or four years.

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CARUSO GROWING STOUT

Says Vocal Powers Won't Weaken Till He's Earned Five Millions More

NAPLES, July 28.—Automobiling and dining out are just now the favorite pastimes of Enrico Caruso. In company with his two sons, Rodolfo and Nini, he is stopping at the Hotel Santa Lucia. His vacation appears to be agreeing with him wonderfully, and he is becoming stouter. At the same time he insists that he is taking the best care of himself, and when some one recently suggested to him that advancing years might possibly leave their impress upon his voice he declared indignantly that he hoped to earn \$5,000,000 more before admitting that his vocal powers were weakening.

Caruso takes great pleasure in dining at the tavern of "Mother Mimi," at Torre del Greco. It is famous as having once been one of the strongholds of the Camorra.

A new theory regarding the Black Hand conspiracies against Caruso in New York has been evolved. This is nothing less than that his persecutors were none other than the innumerable subjects of his caricatures, who had organized a sort of league for mutual protection!

American Tour for Yvette Guilbert a Possibility

That inimitable French artiste, Yvette Guilbert, is contemplating an extensive tour of the United States, from January to April of next year. T. Arthur Russell, the concert manager of London, has Mme. Guilbert's affairs in hand, and is expected to arrive in New York on or about August 1. Letters will reach him if addressed in care of Messrs. Haensel & Jones, No. 1 East Forty-second street.

After the Mozart Festival in Salzburg Geraldine Farrar will rest at Lake Maggiore.

EAMES MAY NOT RETURN

Has Not Yet Made Definite Agreement to Tour America Next Year

Emma Eames's return to this country next season has been announced, but there is nothing definite yet in her plans. She has not yet made an agreement for a tour, and it is said that there is little likelihood of her being heard here next year.

Mme. Eames has been negotiating with a firm of managers for a tour of thirty concerts in the United States next fall, but they have not come to terms. Her contract with Andreas Dippel to appear at the Chicago Opera House was made conditional on her return to this country to sing in concert. Since she appeared at the Metropolitan Opera House Mme. Eames has not sung in public. She has been living in Paris. She left America three years ago.

Milwaukee Girl's American Début

MILWAUKEE, Aug. 1.—Della Thal, a former Milwaukee girl, who for the last three years has been living in Europe with her parents and studying pianoforte, made her American debut as a piano soloist with the Thomas Orchestra at Ravinia Park, Chicago, on July 28. She achieved a marked success. A special car was chartered by the interested Milwaukeeans who wished to hear Miss Thal in her initial American appearance. M. N. S.

Soloists for Russian Symphony

The Russian Symphony Orchestra, of New York, has just engaged from R. E. Johnston, the concert manager, the following artists for the series of concerts to be given by the orchestra at Carnegie Hall the coming season: Alexander Heineemann, the German *Lieder*, ballad and oratorio singer; Joseph Malkin, the Russian cellist; and Xaver Scharwenka, the composer-pianist. This will be Mr. Heineemann's first appearance in New York City.

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FROM "MUSICAL AMERICA" READERS

In Regard to State Examinations for Music Teachers

To the Editor of MUSICAL AMERICA:

In your Editorial of July 16, you say that "Michigan takes the lead" in advocating State examination of music teachers so that the teacher-aspirant must obtain a certificate of endorsement as to qualification, etc. But, not so. This subject came before the Illinois Music Teachers' Association five years ago. The plan was strongly advocated by some, who however, were greatly in the minority, and the matter, wisely or otherwise, was "laid upon the table."

You say well: "One weakness in the proposed plan lies in the fact that the general public does not care whether a teacher holds a certificate of qualification from the State or not." To skip the usual arguments, pro, I will add, that if such a law were passed by the State Legislature it would be a dead letter upon the statute books. As music instruction (piano teachers include about nine-tenths of the profession) is not dangerous to life, limb or the pursuit of happiness, if carelessly practiced, as in the case of the physician, the druggist, the dentist, the barber, et al., the State has no constitutional right as to who may or may not teach, excepting as to those employed and paid by the State. Those employed in the public schools and other State institutions can be required to show a certificate, as in California, but a diploma from an established Conservatory of Music satisfies the requirement there. The Board of Education of any city can require like credentials. This should be done because the teacher is paid from the school funds. Previous success, however, would be a better recommendation than a State certificate or Conservatory diploma. Experience alone will prove ability. Many college graduates cannot teach, and many who have not been to college can. There are many vital questions which the State Music Teachers' Association can "lay siege" to, which it will be of more benefit to the profession and to the public to have taken up than the question of State certificates. This scheme has not been advocated by the best and most successful teachers to my knowledge. Furthermore, inasmuch as Mr. and Mrs. Smith can employ whomever they will to teach their children, A B C's, geography or music, without consulting anybody, the

subject may as well be dropped. And Conservatories of Music might spring an issue, too.

H. S. PERKINS.

Theodore Spiering's Protégé

ST. ANDREASBERG, GERMANY,

July 17, 1910.

To the Editor of MUSICAL AMERICA:

May I ask you kindly to give space to the following remarks on Miss Nicoline Zedeler's forthcoming tour with Sousa's band. The notices in your issue of July 2 referring to her engagement may have created some wrong impressions which I should like herewith to correct. Miss Zedeler is not an orphan. Her father is living in Minneapolis, her mother in Chicago. When her parents left Stockholm, her birthplace, for the United States, Miss Zedeler was a child of five. While on a professional visit to Rock Island in 1902 a music enthusiast of that city called my attention to two talented children, brother and sister, who played cello and violin respectively. I was so much impressed by their musical talent that upon my return to Chicago I arranged with the Chicago Musical College, with which institution I was at that time associated as principal violin instructor, to offer both children scholarships. The following Fall they went to Chicago, played for and won these scholarships. In June, 1904, Miss Zedeler played the Mozart Concerto in E Flat Major with orchestra at the closing exercises of the college. That Summer I left Chicago, transferring my field of activity to Berlin, and Miss Zedeler was among the pupils who accompanied me to Germany. She became a member of my family and has remained so to this day. After three further years of diligent study Miss Zedeler herself became a sought-for teacher in Berlin, besides playing at many social functions of distinction. Her public appearances in Denmark and Germany during the last two seasons met with splendid success winning her warm approval from press and public alike. Mr. Sousa heard Miss Zedeler while the latter was on a recent visit to America and immediately engaged her for a tour of the world, a distinction which speaks for itself when it is said that many were the applications that coveted the honor.

Thanking you for your kindness I am very truly yours, THEODORE SPIERING.

WHIMS OF FAMOUS SINGERS

Fremstad Said to Do Best Work Only When Christian Scientist Is in Her Audience

One of the most singular personalities on the operatic stage is Mme. Fremstad, the great interpreter of Wagnerian rôles, who sings her best only when one of her friends, a Christian Scientist, is seated in the audience "treating" her, says the Boston Post.

Mme. Fremstad is a bundle of nerves, and any sound that is not musical is all too likely to unfit her for a performance in the evening. Hence the walls of her apartment must be of such solidity that they will admit of no sound. Women who visit her must wear slippers of the softest kind, and men must remove their shoes.

Then there is Lina Cavalieri, glad enough, in her former days, after collecting small coins in some café chantant, to repose according to the situation of the hour. Now Lina will not think of staying in any hotel which harbors another opera singer on the same floor.

Carmen Melis, a powerful dramatic soprano, whose "Tosca" has made her famous of late years, is usually obliged to hunt a house apart from other dwellings, for she will practise only at midnight, and never "half-voice," but as if a full modern orchestra were accompanying her at full speed.

Mary Garden, the rival of Cavalieri, is not content until heavy hangings of a certain rich shade of red are over the door. There must be French cooking, French dishes, or none. Mary left one of the biggest hotels in New York because it was unable to furnish her with a certain kind of cheese.

Since the delay of the relinquishing of the scheme to build a monster hotel opposite the Boston Opera House especially for the accommodation of the songsters, and the prospect of an inundation of great artists next season, the demand for accommodations of the kind mentioned has become a matter of pressing necessity.

MUSICAL ARKANSAS COUPLE

Work of Prof. and Mrs. Scherubel at Crescent College—Wife a Saenger Pupil

EUREKA SPRINGS, ARK., July 30.—Crescent College in Eureka Springs is singularly fortunate in having at the head of its music department musicians of such standing as Mr. and Mrs. Scherubel. Professor Scherubel is a pianist and a composer of high standing, and his abilities as a teacher are no less noteworthy. He has established the courses of musical instruction in Crescent College on the same basis as those in the large Eastern Colleges. He is incidentally the possessor of one of the largest music libraries in the country.

Mrs. Scherubel, who has charge of the vocal department, is a pupil of Oscar Saenger. A thorough musician, she is gifted with a soprano voice of great sweetness and considerable range. She is also a pianist of ability. Her success on the concert stage is as notable as her work in the classroom.

Severn Composition Played in Belgium

Edmund Severn's "Song Celestial," for symphony orchestra, was performed on July 15 at the Casino-Kursaal, Blankenbergh, Belgium, under the direction of Dr. Edouard Blitz, the New York teacher and musician. Dr. Blitz has written to Mr. Severn as follows: "Your compositions will figure several times upon my programs, and will also be played in Ostend, which is under the management of Léon Ruiskopf, a master conductor whom America should secure to take the place of Mahler or Max Fiedler at some future time."

Mme. Cavalieri Recovering

PARIS, July 28.—Friends of Mme. Cavalieri, who recently underwent an operation for appendicitis, will be pleased to learn that the prima donna is progressing very favorably. The singer is said by Professor Segond, who performed the operation, to be practically beyond danger.

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A FAVORITE WITH LONDON AUDIENCES

Success of John Powell, Virginia Pianist, Gained in Short Space of Two Years—Music-Lovers of Title Among His Warm Admirers—His Work as a Composer

LONDON, July 15.—In the short space of two years, John Powell, the young Virginia pianist and composer, has established himself firmly in the favor of London and is in great demand professionally and personally as guest at week-end parties. He also has the satisfaction of knowing that he has never paid out of his own pocket for a single London engagement, but from the very first has succeeded financially. This in London, where artists from all over the world flock to give concerts, often at a loss, if not actually paying for the privilege of giving them.

Mr. Powell was born in Richmond, Va., where his father founded a school for girls. As a tiny child he showed signs of musical precocity, picking out tunes for himself on the piano, and later, at a still tender age, composing his own and supplying harmonies as well. When he was about eight, his mother told him that he could take music lessons if he wished, but only with the understanding that he worked hard at them. To this promise she rigidly held him. An hour before breakfast and another in the late afternoon, when the other boys of the neighborhood were still playing, must be spent at the piano. His teacher was Professor Hahn, of Richmond, a pupil of Liszt and Kullak, a former officer in the Swedish army, but who had been obliged, on account of weak lungs, to give up a military career. By some chance, he went to Richmond, married a Southern girl and settled in that city.

It was a talent for making up and acting—one which he had used for playing pranks on Richmond's sober citizens—that finally secured Mr. Powell reluctant permission from his father to become a professional pianist. Mr. Powell had all the true Virginian's opposition to acting as a profession. Mrs. Powell was more amenable to reason when she saw how her son's heart was set on music, but it was only when the boy vowed that, if he could not be a musician he would run away from home and become an actor, that Mr. Powell, Senior, reluctantly yielded. Of the two awful alternatives, a pianist or an actor, the former was preferable. He stipulated, however, that his son should take his degree at the University of Virginia before embarking upon a public career.

John Powell did take his degree, and about that time his father died. The young man had, however, overworked by continuing his musical studies all the time he was in college, and his health gave way. He came abroad to recuperate, and, when

Viennese critic, praising him highly. Then came his first recital, given in Berlin, whither he went alone and unknown. In 1908 he gave his first recital in Vienna, and since then has returned there each year. In the Spring of 1908 he went to Paris, and gave a highly successful concert.

"I actually made money at that concert," Mr. Powell remarked in speaking of it, with his boyish and attractive smile.

A few weeks later he came to London and gave a recital in Steinway Hall. He has played at probably one hundred concerts besides giving fourteen recitals of his own in England since then.

When Paderewski was taken ill with neuritis, Mr. Powell was sent for at a day's notice to take his place at a musical given

Mr. Powell told Mr. Asquith that he had come to turn him out of his seat.

"I shall not contest it," replied the Prime Minister, with a laugh.

That evening, among other numbers, Mr. Powell played the Liszt Concerto Pathétique, and succeeded in converting a number of his hearers, among them Mr. Balfour, to his opinion that Liszt's ability as a composer is far too little appreciated in England, where he is usually judged merely by his most trifling compositions, instead of by his later serious and important works.

Mr. Powell is a composer of decided talent. Last Spring a string quartet written by him was played here and proved bright and original. *Die Merker*, Speck's musical paper, recently published a song of his. Zimbalist has promised to play a violin concerto which Mr. Powell recently completed. Mr. Powell writes little for the piano, and plays his own compositions not at all.

In the Autumn, Mr. Powell will make an extended tour of England, and later play in Paris, Vienna and Dresden. A tour of America has been several times suggested to him, but in any case it will not take place next season, as his time is even now almost entirely booked for England and the continent.

ELISE LATHROP.



JOHN POWELL

American Pianist and Composer Who Is Prominent in London's Musical Life.

he was fully recovered, went to Vienna, and studied for six seasons with Leschetizky.

His debut as a pianist was made in Vienna, with orchestra, in 1906, and with notable success, Kalbeck, the eminent

on July 3 by William Waldorf Astor, Associated with him were Fritz Kreisler, Yvette Gilbert and Mlle. Alexandrowitch. He had a great success, and won a recall. Among the distinguished guests who applauded him were Lord and Lady Curzon, Mr. and Mrs. Asquith, Lord Cromer, Lord and Lady Charles Beresford and Sir Ernest Shackleton.

Shortly after this, Mr. Powell played for a large house party at Cliveden. Young Mrs. Astor and Mr. Powell were playmates, and he is a frequent guest at her home. Mr. Balfour is also a great friend of the Astors, and both he and the Asquiths were guests on this occasion. When Mr. Powell came into the drawing room, after dinner, Mr. Balfour, who was with him, urged him to play at once. Mr. Powell glanced towards the piano and there seated on the piano stool was Mr. Asquith.

"How can I play, Mr. Balfour?" said Mr. Powell. "You see my seat is occupied."

"Ah, I see he has served you the same trick he served me," replied Mr. Balfour, "go and turn him out, even as I hope to do."

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"THE REAL MISSION OF CRITICISM IN MUSIC"

"Lancelot," in the London *Referee*, comments as follows on the real mission of criticism:

The real mission of criticism is to educate. If it does not do that it is worthless, its musical value is as sounding brass and tinkling cymbal. The first duty of the critic is to widen the understanding of the public; to influence the artist for good by causing his listeners to appreciate the best and to despise the worst. When this is kept in mind by a writer, criticism is raised to the level of an art; for to explain clearly and widen general comprehension require knowledge and skill. Dean Swift's definition of a critic as a "discoverer and collector of writers' faults" presents the very lowest form of criticism. True criticism is rather praise giving than fault finding. A fool can find fault, but only the wise can praise without becoming foolish. When there is nothing to praise, silence is the best criticism. Unanimity of silence is public annihilation. If this were remembered, a good deal of ink would be saved. "Say anything you like to me, but say something," said an artist once to me. He was experienced. A thoroughly bad performer needs no condemnation. The unnecessary disappear naturally. But when a performer's procedures degrade his art, then the critic should let forth all the wit that is in him, for nothing is more fatal to vulgarity than ridicule. Woe betide the critic, however, who cuts carelessly with the sword of sarcasm. He will make heroes and heroines of the inefficient, and be distrusted by editors. The man who wrote "A tenor is not a man, he is a disease," was little loved.

Of all the people the critic is the most criticised. His grave may be unknown, but his words will be exhumed from dusty folios and quoted against him. Sharper than a serpent's tooth is the criticism of posterity on the pronouncements of deceased critics. Let this thought comfort the artist who recognizes the truth of an unflattering opinion. I have known some great ones who have been grateful. There are not many great artists.

The art of a critic is chiefly seen when he states an unpalatable truth genially. Schumann said of a false brilliant by Thalberg that "it might be reviewed without being looked at." The majority of artists think about criticism, only to think less of it. But it is hard to be told of one's faults, harder to have them published, and hardest of all when publication diminishes income. Criticism can scarcely ever be

true when it only points out the bad. The deepest dyed villain of melodrama is generally credited with one virtue. A faithful judgment sets forth clearly the relative proportion of the excellent and the undesirable. Unless this balance is clearly shown the description can neither be informing nor just. In righteous zeal to point out error there is danger of omitting notice of that which is worthy of praise. Said Moscheles, "The judgment of the true connoisseur is always distinguished by moderation." There is such a thing as discretion in criticism. A work which is full of merit should have its faults pointed out; a composition that is full of faults should have its redeeming attributes made clear.

Enthusiasm is the motive force of art. It is the life of the artist, and the critic who does not respond to it has a starved mind. Composers are generally bad critics, because it is almost inevitable that a creator regards his art from one point of view. That is the basis of his individuality; but he is a bad critic who cannot put himself in sympathy with many minds. The composer lives within the house he has built. The critic walks round it outside.

True criticism is based upon intimate knowledge of the fundamental principles of esthetics and familiarity with the technique of creative and executive art. The critic of music must be an accomplished musician to gain the respect of his readers and the confidence of the criticised. Only lovers of music read musical criticism. No art can exist without principles, for art is the outcome of clearly defined laws; laws of balance, appropriateness and the due combination of intellect and emotion. Form in music results from the different arrangements and treatment of these principles. Form does not make a principle, but a principle produces a form. It is forgetfulness of this which has caused so much narrow minded criticism. Form changes inevitably, but principles remain. Certain forms become obsolete, consequently to judge the music of one century by the forms accepted in another is to set up a false standard. There are many standards required to judge of the true artistic value of the compositions of different ages and various intentions. The value of a work of art consists not in its form, but in the influence it exercises. The duty of the critic is to recognize this and to praise or condemn as its influence is likely to be for good or evil. Thus we come back to the postulate, the real mission of criticism is to educate.

leave Chicago on August 27, and open their season at Winnipeg on the 29th, thence they go West through Canada to Calgary, British Columbia to Vancouver, then to Spokane, Seattle, Tacoma and down the Pacific Coast home. After a ten days' rest they resume their tour, going through North and South Dakota and then through Colorado and all Southern cities. After this they will make a trip through Mexico, and on returning Miss Listemann will accompany her father, Bernhard Listemann, the violinist, on a concert tour through Oklahoma, Texas and Kansas.

C. E. N.

DR. LAWSON'S PUPILS

Two of Them Gain Success for Themselves and Their Instructor

Tracey Budington, a nineteen-year-old pupil of Dr. Lawson, was the hit of the program at a concert given at Napanoch, N. Y., July 20, having many recalls and singing several encores.

Alice Louise Mertens, also a pupil of Dr. Lawson, recently sang at the New York State Teachers' convention at Syracuse, when a local critic said: "Special mention is made of Mrs. Alice Louise Mertens, of Bridgeport, Conn., the contralto who sang 'Love's Epitome,' a song cycle by Mrs. Mary Turner Salter, in which she showed fine interpretative ability and decided temperament. Mrs. Salter, who accompanied her, has engaged the young contralto for a series of song recitals. David Bispham, the dean of American singers, predicted a great future for her."

LISTEMANN-SHERWOOD TOUR

Soprano and Pianist Will Travel Extensively in the Northwest

CHICAGO, Aug. 1.—Virginia Listemann, the Chicago cantatrice, who was so successful last season in concert with the American pianist, William H. Sherwood, throughout the South, has been engaged to accompany him this season. Miss Listemann's remarkable musical temperament—the brilliance of her vocal equipment—as well as her dazzling costumes, combine to make her a most interesting and attractive figure. Miss Listemann is not only successful as a soloist with one of the most famous bands in the country, but she has been equally happy in her artistic association with Mr. Sherwood. They will

RECITAL BY MISS WILLIS

A Charity Concert Given in New York by the Well-Known Pianist

A charity concert was given at the Holland Inn, New York, on the evening of July 20, by Vera H. Willis, the pianist. The affair was under Episcopal Church auspices, and the assisting artists were Eugene Bernstein, pianist, and L. A. Wilczek, violinist.

There was much applause for the excellent work of the three players. Mr. Bernstein received an ovation for his rendering of Tchaikowsky's "Meditation," Volpe's "L'Aveu," Glinka's "L'Alouette" and Liszt's "Tarantella." Mr. Wilczek, accompanied at the piano by P. F. de Campiglio, did excellent work in the "Meditation" from "Thais," a Moszkowski number, and De Bériot's "Scène de Ballet."

Miss Willis's contribution consisted of Beethoven's "Moonlight" sonata. The artistic finish of her playing is too familiar to require extended comment, and it is sufficient to say that her performance was marked by an admirable degree of poetic insight and technical mastery.

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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

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"LA HABANERA" HAS LONDON PREMIERE

Raoul Laparra's New Opera Achieves Only Partial Success—A Lugubrious Affair

LONDON, July 19.—The first production in England of Raoul Laparra's three-act opera, "La Habanera," took place last night, before a good-sized audience. It was under the direction of M. Trigara. This work, produced for the first time in Paris at the Opéra Comique, on February 26, 1908, is the only actual novelty that has been given during the present Covent Garden season. It cannot be said to have had more than a partial success, although the management had taken evident pains with the production. One person in the audience, as the *Daily Telegraph* quoted, remarked that "a young author who could conceive a story like that of 'La Habanera' ought by the time he reaches middle age to be able to evolve an opera quite suitable for performance in the morgue."

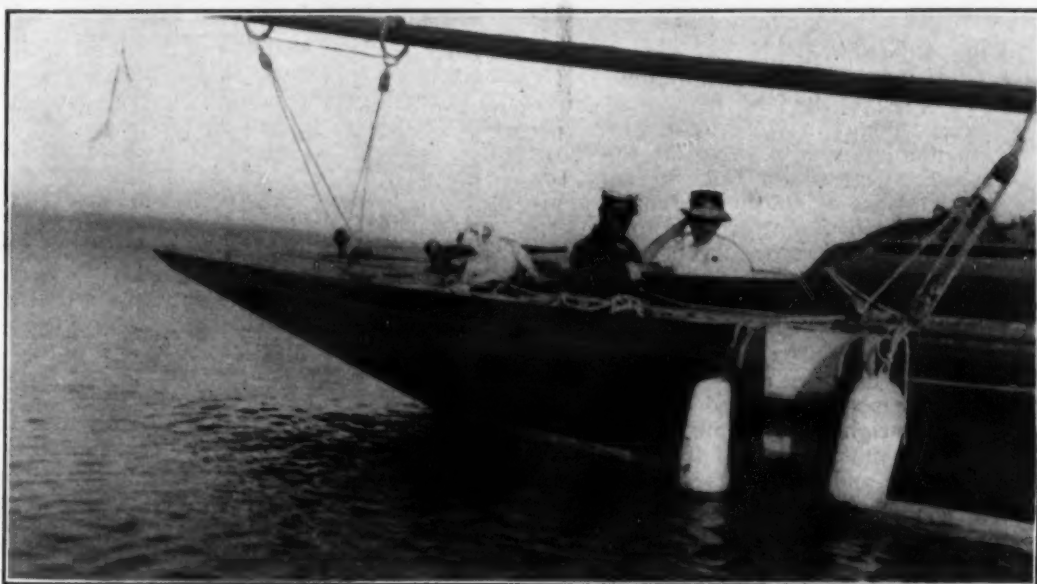
In the first act, after a short drinking scene between four men, and a brief exchange of musical phrases hardly long enough to be entitled a love duet between Pedro (M. Dalmorès) and Pilar, his fiancée—sung by Mlle. Demellier, who created the rôle in Paris—Ramon (M. Bourbon) murders Pedro, his brother, as the latter is hastening after Pilar, who goes to see the people dance the habanera outside.

The second act, a courtyard, shows Ramon, his father, Pilar, and neighbors assembled, still lamenting the death of Pedro. No one knows that Ramon is his murderer; indeed, the latter had sworn to his father to avenge the brother's death. Pedro's ghost appears while the company dance the Habanera, visible only to the terrified Ramon, and swears that if the latter does not reveal the truth by the following day, when a year will have elapsed, Pilar, with whom Ramon is madly in love, will die.

The third act is laid in a cemetery, where mourners place flowers on the tombs of their dead. Here are Pilar and Ramon. After making love to her after the others have left, Ramon finally reveals the truth. Pilar falls dead on the tomb of her dead lover and Ramon rushes madly from the stage as the curtain falls.

It will be seen that the theme is more than usually lugubrious, and the music does not dispel this mood. The opening overture is short and sufficiently interesting

Yachting and Sawing Wood Mme. Cahier's Summer Occupations



Mme. Charles Cahier, the American Contralto, of Vienna, Boating with Her Husband in Norway.

HANKÖ, NORWAY, July 12.—Mme. Charles Cahier, the American singer and first contralto of the Royal Court Opera at Vienna, has arrived with Mr. Cahier in Hankö where they will spend the Summer as usual, mostly on the water, Mr. Cahier being a yachtsman. His boat, the *Orphée*, has been the winner of many prizes in northern regattas. Mme. Cahier and her husband live the "simple life" all during their Summers in Norway, and she thus

stores up energy for her trying season of opera and concert engagements. Sawing wood for an hour every morning, followed by a cold bath in the sea, is part of the daily program. Once when Cosima Wagner asked Mme. Cahier where her powerful voice came from she answered, "From sawing wood!" The bass, Major, and the tenor, Kirchner, of the Vienna opera are also spending the Summer in the island of Hankö. E. H.

and the habanera theme attractive, although not strikingly so; but save for a few brief passages there is practically nothing singable. The opening of the third act, with a solo for soprano, is perhaps the most melodious part of the score. There is much recitative, fragmentary interjections are numerous, and the orchestration is not always made interesting. The best portions are undoubtedly the overtures to the acts. These are very short.

The most important rôle by far is that of Ramon, which at least gives decided dramatic opportunities. It hardly seems that the opera can make an important place for itself.

ELISE LATHROP.

Under the name "Polyhymnia," a society has been formed in Berlin for the express

purpose of affording young composers financial assistance and bringing them before the public.

FOR VAUDEVILLE'S UPLIFT

Music of Genuine Worth Given by "Three California Girls"

The modern movement for the betterment of vaudeville finds practical advocates in "Three California Girls," who have been demonstrating their unusual musical abilities in many cities. These are Grace Freeman, violinist; Grace B. Marshall, mezzo-soprano, and Elizabeth Gardner Ames, 'cellist. Miss Marshall is also a pianist of ability.

Some of their recent programs have contained Victor Herbert's "Serenade," for the trio; "Le Cygne," Saint-Saëns, 'cello; "Zigeunerweisen," Sarasate, for violin; "Song of the Soul," Miss Marshall, with violin and 'cello obbligato; and Southern airs by the trio.

The "Three California Girls" have just completed the Southern circuit at Savannah, and are now summering on Long Island. After appearing in Eastern cities in the early Fall they will open on the Orpheum circuit in Milwaukee.

A Carillon Concert

A carillon concert was given at Malines, Belgium, recently. A large crowd in the streets surrounding the Cathedral heard a program of familiar Flemish airs and old French tunes of the fifteenth and sixteenth centuries, also a prelude composed by the performer, M. Denyn, well known as a carillonneur.

The Dresden Court Opera has instituted a series of performances of opera at popular prices. The seats range from \$2.50 to 50 cents.

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Metropolitan and Boston Artists Engaged for Season in Capital City

Negotiations have just been concluded between Justo Sierra, Minister of Public Institutions and Fine Arts in Mexico, and Max Rabinoff, the Chicago manager, representing himself and G. P. Centanini, secretary of the Metropolitan Opera House, whereby a number of the most eminent artists of the Metropolitan and Boston Opera Houses will be heard in a series of operatic performances in the City of Mexico from September 8 till October 12.

A deposit of \$50,000 has been made by the Mexican government to guarantee these performances, which are to take place at the Arbut Theater, and will be twenty-four in number. The singers with whom contracts have already been signed are Pasquale Amato, Riccardo Martin, Rita Fornia, Andres de Segura, Jane Noria, Rose Olitzka, Maria Claessens, Angeline Fornari and Henri G. Scott. Efforts are also being made to secure Florencio Constantino, Mario Sammarco, the tenor, Anselmi, who has scored many successes in Europe, and Alessandro Bonci. Principals, as well as members of the chorus and ballet, will sail on a specially chartered steamer for Vera Cruz on August 25. From there they will be conveyed by special train to the City of Mexico.

Should the undertaking prove successful it is likely that the proceeding will become a regular institution, and that the performances will eventually be housed in the new National Opera House, now in the process of completion.

Fuddy—What kind of a singer is Jones? Duddy—Fine, but rather too realistic.

Fuddy—How realistic?

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Now Numbered in Collection of Library of Congress—Accessions of the Last Year—Purchase of the Albert Schatz Collection and Other Rare Works

In the collection of musical works in the Library of Congress, at Washington, D. C., which was established in 1897, the yearly accessions amount to more than 25,000 volumes, pamphlets and pieces. At the close of the fiscal year ended June 30, 1910, the volumes and pieces of music proper numbered 499,450; of literature of music, 21,478; on musical instruction, 11,861. History, theory and study of music are all represented.

With the exception of a few rarities, the collection until 1897 was almost entirely the result of deposits under the copyright law. For reasons connected with the history of copyright legislation, only a portion of the music entered for copyright between 1783 and 1818 was in possession of the library, but that issued since 1819 by the press of the United States was represented in a collection which was fairly comprehensive and, of course, unique.

Of European publications the library in 1897 possessed very few issued prior to 1891, and these principally works by American composers. Since 1891, when protection under the copyright law was extended to the work of foreign authors, the collections have come to embrace music which foreign publishers cared thus to enter for protection. As most of the Continental countries making important contributions to music, with the exception of Austria-Hungary and Russia, have been included in this protection, and as the European publishers copyrighted the majority of their publications, the Library of Congress under the international copyright law of 1891 came to acquire an extensive and representative collection of contemporary European music.

Since 1902 there has been systematic effort and very considerable expenditure to increase the scope of the division in order to make it a center of research for the student, critic and historian of music. Thus the music division now possesses, besides a unique collection of Americana:

(1) A very remarkable collection of full scores of operas, old and new, including many valuable manuscripts made for the Library of Congress and some scores of extreme rarity.

(2) The complete works of the classics and romanticists as far as published in uniform editions and nearly all of the printed works, preferably scores of such masters as Brahms, Raff, Rubinstein, Draeseke, Kiel, Rheinberger, Von Herzogenberg, Jensen, Kirchner, Bruckner, Wolf, Richard Strauss, Reger, Liszt, Volkmann, Smetana, Dvorák, Fibich, Gounod, Saint-Saëns, Franck, Lalo, Massenet, Lefebvre, Boissedre, D'Indy, Debussy, Benoit, Leken, Tschai-kowsky, Rimsky-Korsakov, Arensky, Scriabine, Rachmaninov, Moussorgsky, J. P. E. and Emil Hartmann, Gade, Grieg, Sinding, Sjogren, Stenhammer, Peterson-Berger, Nielsen, Sibelius, Parry, Mackenzie, Stanford, Coleridge-Taylor, Elgar and Bantock.

(3) Nearly all the serial publications of a historical character.

(4) A notable collection of rare historical and theoretical books on music printed before 1800 and a rapidly increasing collection of old music.

(5) A comprehensive collection of current books on the history and theory of music. Musical biography is particularly well represented, that in English being almost complete.

(6) About seventy Americans and foreign musical reviews currently received.

Not much attention, so far, has been paid to collecting autographs of musicians. Among the few in possession of the library, and of particular value, are the autograph score of MacDowell's "Indian Suite," a gift from the composer, autograph sonatas of Alexander Reinagle, and a very curious manuscript hymn tune collection of the Ephrata cloister.

Among the individual gifts of last year was that by Mrs. Ethelbert Nevin of the autograph of her husband's "Rosary." Musical firms have also been awakening to the idea that the library is the proper repository for original manuscripts of American composers and have been turning over such manuscripts. Last year one firm, J.

Fisher & Bro., alone presented to the library more than 200 original manuscripts of noteworthy compositions owned by them.

The accessories during the last year were unusually large, the collection of modern orchestral scores being practically completed. About 400 orchestral scores of operas were acquired, including more than forty transcripts of old works and a remarkable lot of early American music.

The most important purchase of the year was that of the Albert Schatz collection in Rostock of more than 12,000 librettos, of which about 500 belong to the seventeenth century. It is an astonishingly comprehensive collection, the presence of such things as the "Dafne" and "Euridice" librettos of 1600 appearing to be a matter of course. Having become the custodian of a collection of such importance to musical historians, the Library of Congress desires to make the contents of the Schatz collection accessible to scholars as soon as possible and to take up Mr. Schatz's labors where age compelled him to rest after forty-two years of enthusiastic, patient and expert collecting.

Other purchases include: Ornithoparchus's "Micrologus" (1517), Bonaventura's "Breviloquium" (15—), Paduani's "Institutiones" (1578), Aaron's "Compendiolo" (1550?) and "Trattato" (1525), Ganassi del Fontego's "Fontegara" (1535), Gaffurio's "De Harmonica" (1518) and "Apologia" (1520), Spataro's "Trattato" (1531), Wollick's "Opus Aureum" (1504), Joao IV's "Dipsa" (16—), Robert Tailour's "Sacred Hymns" (1615), Forbes's "Cantus, Songs and Fancies" (1682), Sternhold & Hopkins's "Whole Book of Psalmes" (1612), John Gamble's "Ayres and Dialogues" (1656), Lawes's "Treasury of Musick" (1669), Locke's "Psyche" (1675), Purcell's "Amphitruon" (1690), "Dioclesian" (1691) and "King Arthur" (James Bartleman's copy), Richardson's Collection of New Songs (1701), Eccles's Collection of Songs (c. 1730), Lampe's "Dragon of Wantley" (1738), "Ballet Comique de la Roynie" (1582), Caccini's "Nuove Musiche" (1601), &c.

Reading rooms with convenient stacks are for public use and there is even a piano at which the visitor may try out the score which he desires.—New York Sun.

Free Scholarships Announced by Peabody Conservatory

BALTIMORE, August 1.—Harold Randolph, director of the Peabody Conservatory of Music, of Baltimore, has announced that the conservatory will confer a number of free scholarships in the different branches next season. These scholarships are for three years, and carry with them tuition in other necessary studies. They are conferred by the faculty exclusively on the basis of merit and talent. The alumni of the conservatory have founded a scholarship which will also be open for competition in September. The Peabody's endowment makes it possible for it to offer exceptional advantages and maintain a strong staff of distinguished artists.

Crossed Continent for Single Concert

Alexander Saslavsky, concertmaster of the New York Symphony Orchestra, recently came all the way from Spokane, Wash., where he has been spending his vacation, to take part in a concert given at Norfolk, Conn., last week. Mr. Saslavsky has been heard in a number of recitals in Spokane this summer in company with Frederick Maurer, Jr., the pianist. Beginning last Saturday he fills a five weeks engagement at Ravinia Park, Chicago, after which he will go West again for the rest of his vacation and for more concerts. Mr. Saslavsky is also well known in this city as a chamber musician, being the head of the Saslavsky Quartet.

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FOURTH OF JULY MUSIC IN DRESDEN

A Patriotic American Concert— Work of Hotchkiss Street, Vocal Teacher

DRESDEN, July 10.—The Fourth of July celebration at the Belvedere by Willy Olsen's orchestra consisted of an exclusively American program comprising the usual patriotic airs and hymns, arrangements of well known negro melodies and that of "Yankee Doodle," b. Vieuxtemps, as well as Sousa marches. The whole audience arose when the "Star Spangled Banner" was played. Leading American families and a goodly number of strangers were present and enthusiasm ran high.

Mention has been well earned here by a prominent American baritone and vocal teacher, G. Hotchkiss Street, who has taken up his residence in Dresden. Mr. Street has a large following of American pupils who, without exception, are enthusiastic about his native ability as a teacher, emphasizing his conscientious and valuable methods of making his theories plain. Mr. Street's own voice has been warmly praised in the press for its resonance and the perfect blending of its registers and his interpretations have been eulogized for their individuality of conception. His enunciation likewise has earned him commendation.

Mr. Street has studied carefully the physiology of the entire vocal apparatus, as well as of the lungs, diaphragm, etc., which has stood him in good stead as a practical musical pedagogue. He is proud of never having had a pupil leave him to go to another teacher on account of dissatisfaction. He will spend his Summer vacation in Paris, coaching on new repertory and working in some of the famous studios of the French capital to get new ideas for his Dresden season which will begin September 11.

In the American Church of St. John, Mrs. Mabel Preston Ford recently sang an aria from Mendelssohn's "Elijah." Mrs. Ford owns a powerful and very well trained soprano of great carrying power. Mrs. Ford later invited a number of guests to meet Mr. and Mrs. Douglas from Cleveland in her home.

Jacques Dalcroze, famous for his excellent method of rhythmical gymnastics and



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for thoroughly restoring the sense of hearing, will stay in Dresden to teach next season. A. I.

HEARING FOR NEW PASTORAL SUITE

McGhie's "Les Agneaux," Played by Herbert, Finds Favor in Philadelphia

PHILADELPHIA, Aug. 1.—The Victor Herbert Orchestra at Willow Grove last Friday rendered a program that was one of the most pleasing of its present engagement. There were eighteen distinct selections, several of them with two and three parts.

The musical treat opened at 2:45 o'clock

in the afternoon and did not close until 10:30 p. m., except for an hour or two intermission between the afternoon and the evening divisions, which were four in number. Including the time taken to respond to encores, the feast lasted at least five full hours, though not consecutive.

One of the leading features on the program was the first performance here of "Les Agneaux," Suite "Pastorale," a masterful composition by John McGhie, an enthusiastic member of "The Lambs," to which club he has dedicated the work. It is divided

into three parts: (a) "Call to the Fold"; (b) Pastoral, "Peaceful Valley," and (c) Vivace, "Agamboling." The orchestra interpreted it in a flawless manner, the leader seeming to infuse each beautiful part with as much feeling as he does his own compositions. The music was enchanting as it swept from one slow, sweet movement to a livelier refrain. The natural beauty of the most noted resort near Philadelphia for Summer music seemed to lend just the proper surroundings for the "Peaceful Valley." One could read through the music the shepherd calling his flock, directing it slowly onward to the vale to browse and see it "agamboling" on the green.

Among other selections of the day were three of Victor Herbert's own compositions, which were very heartily applauded. Besides the composition of McGhie, the program consisted of:

March, "American Girl," Herbert; Overture, "Si j'étais Roi," Adam; Spanish Dance, Sarasate; Selection from "Martha," Flotow; Overture, "Il Guarany," Gomez; "A Love Sonnet" and "The Jester's Serenade," Herbert; Cello Solos, (a) Adagio, Locatelli, (b) "Arlequin," Popper; Overture, "Tannhäuser," Siegfried Idyll, "Entrance of the Gods into Walhalla," Prize Song from "Die Meistersinger," Wagner; March, "Kaiser"; Overture, "Der Freischütz," Weber; "Yesterthoughts" and "Punchinello," Herbert; Selection from "Samson and Delilah," Saint-Saëns; Waltz, "Wo die Citronen blühen," Strauss; "Offenbachiana," Conrad.

Enoch Pearson, director of music of the Philadelphia Public Schools, gave a free lecture last Friday evening in Huston Hall, University of Pennsylvania, on "The Ethical Trinity of the Ages." As a prelude to the lecture, a musical entertainment was offered by Henry Fry, organist; Diana Rabinowitz, soprano; Sarah Marinoff, violinist, and Mrs. Ada G. Saylor, pianist. Selections from Bach, Raff, Gounod, Braga and Guilman were rendered.

Numerous Welshmen of the city with their wives, children and friends celebrated Welsh Day at White City Park, Chestnut Hill, last Saturday. There was special singing by the Welsh Ladies' Chorus, directed by Edith Myfanwy Morgan. The soloists were Mrs. Charles H. Maskell, soprano, and Henry W. Lewis, tenor. A full orchestra accompanied the singers. A particularly fine feature was the rendition of the trio from "The Heavens Are Telling," by Anna Bevan, John E. Jones and John T. Richards. Ringing applause followed the singing of "The Bells of Aberdovey" by the chorus, with Mrs. Maskell as soloist, and "The Land of My Fathers" by the chorus, with Mr. Lewis as soloist. The latter selection seems to be favored above all others by Welshmen at their annual reunion.

Thirty-seven singing organizations, known as the United German Singing Societies of Philadelphia, and fifty other social and beneficial societies are participating this week in a big song fest at Washington Park here, in honor of the poet, Frederick von Schiller. This is an annual custom, but the present celebration is more elaborate than ever. The feature of the program, which includes prize singing contests, was the presentation of an original drama by Frank Liebig, of this city, entitled "Schiller's Return to His Boyhood

Home in Marbach, Swabia." At the grand concert the prize songs of the Schiller Männerchor's recent competition were chorused before a gathering estimated to be at least 20,000 in number.

The following societies, prize winners in the competition, were heard in the great choral: Schiller Männerchor, A. Buchse, director; Concordia Quartet Club, G. Feiler, director; Karpathen Sängerbund, A. Buchse, director; Philadelphia Liederverein, A. Kümme, director; Frohsinn Society, of Camden, W. Holl, director; Harmonie, of Manayunk, R. Huebner, director; Hermannsoehne Männerchor, W. Holl, director; Ascher Harmonie, A. Busche, director; Song Section Workingmen's Society, A. Busche, director; Germantown Liedertafel, August Schmidt, director; Southwark Männerchor, Rudolph Huebner, director.

The Junger Männerchor of this city spent yesterday in New York, where the members were lavishly entertained in Bronx Park by the Sängerbund of the metropolis. There was singing at the pleasure resort by both societies. The decision of the respective vocal superiority of the organizations was left to L. Koemmeneth, who was formerly musical director of the Junger Männerchor. S. E. E.

Dorothy North's Illinois Recital

CHICAGO, Aug. 1.—Mrs. Dorothy North, who but recently returned from Berlin, after three years of study under Alexander Heinemann, assisted by W. Otto Meissner, the composer, gave a delightful vocal recital at the Music Hall in Evanston, last Wednesday. MUSICAL AMERICA recently reported this program fully when it was given at Columbia University in New York. It was just as interesting in Evanston and certainly won the enthusiastic approval of the teachers' audience that attended during the Silver-Burdett Summer School session at the Northwestern University. "The Cycle of the Senses," clever and charming conceits, were given full value in Mrs. North's full, rich voice. Mr. Meissner's accompaniments were in all particulars admirably adapted to the quaintness and beauty of the text. The "Cycle of Foreign Land" proved equally droll and original. Then came the "Cycle of the Birds" and the "Cycle of the Flowers," all as quaint and fetching as the first named. C. E. N.

Southerners Leave for Musical Pilgrimage in Europe

Bessie Leigh Eilenberg, a well-known music teacher of Montgomery, Ala., sailed for Europe aboard the *Prinz Friedrich Wilhelm* this week, to spend a year resuming study under her former master, Martin Krause, of the Stern Conservatory, in Berlin. Four pupils from the South will accompany her: Jeanetta Haas and Master Cecil Davis, of Montgomery; Mrs. W. D. Carhart, of Lumpkin, Ga., and Anita Lieb, of Columbus, Miss.

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OMAHA, NEB., July 30.—Omaha gave the Northwestern Sängerbund a royal welcome last week when its members gathered here for their three-day Sängerbund on Wednesday, Thursday and Friday. In return the "Bund" gave the city one of the greatest feasts of music it has ever known. Im-
mense and splendidly trained choruses and soloists of international reputation joined in making a series of concerts long to be held in memory.

The following ten States were represented in the festival: Nebraska, Missouri, Kansas, South Dakota, Minnesota, Illinois, Wisconsin, Indiana, Iowa and Colorado.

Among the soloists were: Mary Munchhoff, of Omaha and Berlin; Mme. Hesse-Sprotte, St. Paul; Myrtle Moses, Omaha and New York; Christian Hansen, leading tenor of the Boston Opera Company, and Marcus Kellerman, the world-famous bass-baritone. Theodore Kelbe, of Milwaukee, conducted the male chorus.

Local soloists who assisted were: Mrs. Jansen-Wylie, soprano; Mrs. Wagner-Thomas, soprano; Mrs. A. I. Root, contralto; F. G. Ellis, baritone; George Johnson, tenor. The local chorus and the festival orchestra were conducted by Th. Rud Reese. There was an orchestra of sixty pieces, including such celebrities as Anton Stechle, violin virtuoso, and Herman Bellstedt, cornet soloist.

The Sängerbund was an event of such importance that the railroads granted reduced rates to Omaha from every direction, and seven special trains from Eastern cities were run to the city. The event amply justified all this attention for such superb singing as that particularly of Messrs. Kellerman and Hansen, and also in fact of all the principal soloists, to say nothing of the stirring choruses, has seldom if ever been heard in Omaha.

Wednesday, July 20, the opening day, there was a reception concert, at which the following program was rendered: Soloists, Mrs. Louise Jansen-Wylie, soprano; Mrs. Lehman-Root, alto; George S. Johnson, tenor; Fred Ellis, baritone:

March, "Tannhäuser," Wagner; Festival Overture, H. Duetner, Orchestra; "Welcome," Male Chorus, Moehring, United Singers of Omaha with Orchestra; welcome address, Robert Strehlow, president; welcome address, James C. Dahlman, mayor of Omaha; address, Otto Rohland, of St. Paul, president of the bund; Caecilia, solo for tenor, Richard Strauss, Mr. Johnston; Spinning Chorus, from the "Flying Dutchman," Wagner, and "Autumn's Greetings," Th. Rud. Reese; Ladies' Chorus with Orchestra Accompaniment; "Dream at Twilight," Strauss, and "Nur Einmal Blüht die Stunde," Böhm, Solo for Baritone, Mr. Ellis; Concert Waltz, "To Spring," L. Milde, Mixed Chorus with Orchestra Accompaniment. Part II—Overture, "Rienzi," Wagner, Orchestra; "Des Glockentuermer's Tochterlein," Loewe, and "Prayer," Hiller, Solo for Alto, Mrs. Lehman-Root; "In a Stormy Night," Male Chorus with Baritone Solo and Orchestra, Attenhofer; "Morning in the Forest," Male Chorus a capella United Singers of Omaha, soloist, Harry Burkley; Heimliche Aufforderung, Strauss; "All Souls," Strauss, and "Dedication," Strauss, Solos for Soprano, Mrs. Louise Jansen-Wylie; Medley from the Operas, "The White Lady" and "Il Trovatore," with Orchestra Accompaniment.

Thursday was devoted to an "artists' matinee." The program for the matinee was as follows:

Director, Th. Rud. Reese; Soloists, Miss Munchhoff, Mrs. Hesse-Sprotte, Myrtle Moses, Mr. Hansen,

WALTER A. STULT'S RECITAL

Basso Sings for the American Institute of Normal Methods

CHICAGO, Aug. 1.—Walter A. Stult, the basso, who is connected with the faculty of the music school of the Northwestern University, gave an excellent song recital before the American Institute of Normal Methods, now in session at Evanston, last Monday, at the University School of Music, giving a variety of songs with remarkable color and telling vocal expression. Various classic and modern styles were incorporated in these selections. The numbers of his first group comprised "Hear Me, Ye Winds and Waves," of Handel, "Traum Durch die Dämmerung," Strauss, "Salomo," Hermann, together with songs by Wolf, Hollander and D'Erlanger. For a second group Mr. Stult used the same list of songs that was commented upon last week in these columns, all of them showing a remarkable grasp of the sentiment of the context, together with a tonal quality and a certain virility and intelligence of read-

ing that were inspiring. Mrs. Truman Aldrich, Jr., of Birmingham, Ala., was his artistic accompanist. She afterwards played for her solo group Gluck-Brahms's Gavotte; Schumann's E Major Novelté; Lavallee's "Le Papillon," and in response to encore gave an etude of MacDowell.

The Thursday evening program was:

Director of Bund, Theodore Kelbe; Director of Orchestra, Th. Rud. Reese; Soloists, Miss Munchhoff, soprano; Mrs. Hesse-Sprotte, mezzo-soprano; Miss Moses, alto; Mr. Hansen, tenor; Mr. Kellermann, baritone; Festmarsch, R. Strauss; Festival Overture, C. M. v. Weber, Orchestra; "Des Deutschen Mannes Wort und Lied," Dregert, Bundes Orchestra, with Orchestra Accompaniment; Aria, from "Africaine," Meyerbeer, Solo for Tenor, Mr. Hansen; Valse de Concert Brillante, Doehler-Schulhoff, Orchestra; Aria, from "Gloconda," Ponchielli, Solo for Alto, Miss Moses; "Ever Dear Home," Otto W. Richter, and "Das Eigene Herze," H. Schaeffer, Bundes Chorus, a capella, Th. Kelbe, Director. Part II—Overture, "Rosamunde," Fr. Schubert, Orchestra; Aria, from "Barber of Seville," Rossini, Miss Munchhoff; "Untrue," Gluck, and "The German Song," John Kalliwoda, Bundes Chorus, a capella; "To the Evening Star," from "Tannhäuser," Wagner, Solo for Baritone, Mr. Kellermann; Aria, from "Samson and Delilah," Saint-Saëns, Solo for Mezzo-Soprano, Mrs. Hesse-Sprotte; "The Oath on the Ruettli," Carl Figue, Bundes Chorus, Baritone Solo by Mr. Burkley, and Orchestra Accompaniment, Th. Kelbe, Director.

On Friday afternoon there was another matinee designed for children, at which the following program was rendered:

Soloists, Miss Munchhoff, Miss Moses, Mrs. Hesse-Sprotte, Mr. Bellstedt, solo cornetist, and 2,500 school children of Omaha; Overture, "Stradella," Flotow, Orchestra; Solo for Mezzo-Soprano, Mrs. Hesse-Sprotte; "America" and "Star-Spangled Banner," Children's Chorus, with Orchestra Accompaniment; Prelude to "Lohengrin," Wagner, Orchestra; "Il Bacio," Ardit, Solo for Soprano, Mrs. Wagner-Thomas. Part II—Concertino, Solo for Cornet, especially composed and played by H. Bellstedt; "The Shepherd on the Rock," Schubert, Miss Munchhoff, with Clarinetta Obligato; "Stories of the Vienna Woods," J. Strauss, Orchestra, with Zither and Mandolin Obligato; Aria, Radames from "Aida," Verdi, Mr. Hansen; Potpourri, Conradi, Orchestra and Children's Chorus.

The concert of the Sängerbund, which was one of the principal features of the entire festival, was given Friday evening. A glance at the program, which is appended, reveals the nature of the performance. The program follows:

Soloists, Miss Munchhoff, soprano; Mrs. Hesse-Sprotte, mezzo-soprano; Myrtle Moses, alto; Mr. Kellermann, baritone; Mr. Hansen, tenor. Part I—March, from "Boadil," Moszkowski; Overture, "Raymond," A. Thomas, Orchestra; "Under the Double Eagle," F. Wagner, Bundes Chorus and Orchestra; "Autumn," R. Franz, "The Victor," H. Kaun, and "Longing," A. v. Fielitz, Solos for Mezzo-Soprano, Mrs. Hesse-Sprotte; Waltz, "Children of Spring," Waldteufel, Orchestra; "Am Rhein Beim Wein," Franz Ries, Solo for Tenor, Mr. Hansen; "And the Flowerlets Are Blooming," W. Handberg, and "Heartache," Swabian Folk Song, Bundes Chorus, a capella, Th. Kelbe, Director; Overture, "Tannhäuser," Wagner, Orchestra. Part II—Waltz, from "Romeo and Juliette," Gounod, Solo for Soprano, Miss Munchhoff; "When the Swallows Homeward Fly," Fr. Abt, Bundes Chorus, a capella; Aria from "Nebascha," A. Goring-Thomas, Miss Moses; "Wotan's Leave" and "Fire Charm of Walkyrie," Wagner, Solo for Baritone, Mr. Kellermann; "Banquet Song," J. H. Stunz, Bundes Chorus and Orchestra.

ing that were inspiring. Mrs. Truman Aldrich, Jr., of Birmingham, Ala., was his artistic accompanist. She afterwards played for her solo group Gluck-Brahms's Gavotte; Schumann's E Major Novelté; Lavallee's "Le Papillon," and in response to encore gave an etude of MacDowell.

C. E. N.

Daniel Beddoe's Summer Engagements

Daniel Beddoe, the eminent tenor, finds that the Summer period offers him but little opportunity for rest and a number of engagements for concert work have prevented him from visiting Europe again this Summer. He will sing in "King Olaf" and "The Messiah" at Columbia University on August 9 and 11, under Walter Henry Hall's direction. During the first days of September Mr. Beddoe will appear as soloist at the great Sängerbund in San Francisco.

According to the London Era, Mme. Calvé is composing a light opera, to be called "Joan of Arc."



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CHICAGO'S TWENTY-NINE CONVENTIONS

**They Give Evidence of the City's Advantages as a Summer Resort—
Karleton Hackett on Singing Properly—News of Local Teachers
and Schools**

CHICAGO, Aug., 1.—The figures concerning the Summer Convention schedules of this country give convincing testimony as to Chicago's popularity during the Summer. Chicago will entertain twenty-nine conventions as opposed to New York's three during the same period. Chicago's advantageous location along Lake Michigan provides it with a very pleasant and effective breeze and most of its streets give a good degree of shade even during the hottest hours. There are also a number of new hotels and others are coming along rapidly. The central location of the city, the admirable assortment of convention halls and the hospitality of the town, make it popular and friendly.

Karleton Hackett, of the American Conservatory, teacher and critic, in a recent article published in the *Musician*, writes: "To sing properly you must be free, elastic, comfortable in body and mind; to sing badly you must stiffen and strain, making trouble for yourself and all your friends. Don't try; don't make an effort, do it as easily as you can. As a rule the harder you try the worse you are. It is not strain that makes singing, it is poise, equilibrium. When you have the physical structure of the song clear in your mind, notes, time, rest, accent, breathing places,—then sing the words as though they meant something to you. Sing it simply and quietly, without trying to make any effects, but see how easily you can do it."

"Later you will discover the great law of tone production, that is, the easiest tone you can make is always the best one. No matter what you may be trying to do, or think you are doing, if you are conscious of strain when you sing, it is not good. Almost all young singers use too much tone—sing too loud; it is a mistake. Voices are judged as other things are—by quality. If you make a beautiful tone you sing; if otherwise, good-bye, nobody cares for it. So sing a song as easily as you can, make the rhythms clear and enunciate the words distinctly. If you do this, it is the beginning of interpretation."

The peerless diva—Adelina Patti, remarked long ago: "The preservation of my voice I attribute to never having sung when tired or ever straining for high tones."

Eda Reiffert Severinghouse, associate teacher in the Loring School of singers, has gone on a six week's concert trip through the West. And will fill engagements in Lincoln, Omaha, Seward, Neb., and other points.

William H. Sherwood, the distinguished American pianist, Georgia Kober, his favorite pupil, and one of the best expositors of his methods, together with Mae Selsstrom, pianist, and Sol Marcossen, have been giving a series of most successful concerts the past month at Chautauqua and have

booked five for this month at the same place.

Half a thousand German singers representing the singing societies of Chicago, had a special train to Omaha to attend the Sängerkongress. They paraded the principal streets after arriving, and en route collected large delegations from Milwaukee and other points in Wisconsin and Iowa, so that when they were really arrived their particular delegation numbered over a thousand.

Leopold Kramer, former concertmeister of the Theodore Thomas Orchestra, is Summering in Vienna and will remain there until October 1, when he returns to his home in this city, to become concertmeister with the orchestra of the Chicago Grand Opera Company, under the direction of Campanini.

Edmund Schneider, the composer of artistic song, who will be the accompanist for Mme. Galski during her coming tours, is expected to return this week from Berlin, where he has been rehearsing with her. He will take up quarters at his atelier in the Fine Arts Building.

William Hinshaw's operatic concert company was in Chicago early this week, but left for a tour through Kansas and Nebraska.

Albert Borroff, the basso and teacher, is accepting enough pupils this Summer just to substitute in prominent churches and keep in trim and pass the time away easily. He expects to lock up his studio in Kimball Hall next week and take a little trip to the waters of Wisconsin to find out whether or not the "musksies" are awaiting his hook. He returns to this city on August 23, in time to give his recital in Mandel Hall, under the auspices of the Chicago University.

It is said that the choir of the First Methodist Church, of Evanston, which enlists a number of notable singers, was recently drastically re-organized without any notice being given to the singers. Mrs. Weber, the first soprano of Milwaukee, has given way to Minnie Fish Griffin. Marion Green, late director of the choir, is in the wilds of Michigan and John B. Miller, the tenor, is concertizing on the road. There seems to be much surprise, and no little regret over this musical situation, in the otherwise peaceful suburb that the resourceful William H. Stead, of London, denominated as "the bedroom of Chicago."

Chicago's Violin Prodigy

Carleton Kaumeyer, the gifted violinist who has just passed his fourteenth year, is one of the many remarkable pupils that have come and still are under the direction of Alexander Lehman. He has mastered Bruch's difficult concerto and expects to present it sometime the coming Winter. Two years ago this gifted boy gave a concert in the Auditorium Recital Hall and astonished everybody not only with his tech-

nic, but the apparent intelligence that underlies his work, reflecting great credit upon his preceptor. It is quite possible that Master Kaumeyer will be heard in concert during the coming season, as he has thoroughly rehearsed a very fine classical program.

Mr. and Mrs. Hart Conway, who conduct the school of dramatic art in association with the American Conservatory of Music, are spending their Summer at Grand Haven, Mich.

Adolph Weidig, the teacher of harmony and the distinguished composer in the American Conservatory of Music, is spending a quiet and restful Summer at his home in Hinsdale, Ill.

Ida M. Kaehler, will spend the next two months at Ocean Park, Cal.

Harris Hess, the violoncellist, and a member of the Faculty of the American Conservatory of Music, is directing an orchestra in Yellowstone Park this Summer.

Frank Van Duzen, a teacher of organ in this city, is studying in Paris this Summer.

Clyde Stephens, who teaches the piano, is spending his vacation at Fennimore, Wis.

The Hattstadts in Europe

John J. Hattstadt and his family are witnessing the Passion Play at Oberammergau this week. They go to Innsbrook and then spend a few days in Venice. Mr. Hattstadt writes that they are having a most enjoyable Summer and that he will be back at his studio in the American Conservatory early in September.

Sadie Peyser, a brilliant young dramatic soprano, and Gertrude Samuelson, a coloratura soprano, both pupils of Mrs. Walton Perkins, have been singing with success at the White City with the Lombardo Opera Co. Mrs. Perkins has been fortunate in having many pupils assume public positions and then having them hold them with credit to themselves and their preceptor.

L. A. Torrens, who has been conducting a large normal Summer class at the Cosmopolitan School of Music and Dramatic Art, finishes the course this week and will retire to the woodlands of Wisconsin for a little rest in order to resume his labors early in September.

William Beard the basso cantante who has managed to keep reasonably busy with his work in the Chicago Conservatory and at the same time fill Chautauqua engagements, goes to Kentucky for an outing on August 7.

Beatrice Van Loon, a young Chicago soprano, has been meeting with great success, singing with the Innes band in the East.

Shirley Gandell continues his classes at the Cosmopolitan School and is contented to merely take his vacation in the form of "week ends" at nearby Wisconsin Summer resorts.

Harold Henry continues to be one of the Summer standbys at the Cosmopolitan Conservatory, but expects to finish up his work in about two weeks. Mr. Henry has been practicing up on a fine repertory for his next season's concerts.

Harriet Case has been arranging to turn over her choir bureau to very competent management, but still finds herself unable

to get away to take advantage of a much needed rest. She hopes to close her classes in the Cosmopolitan Conservatory within a fortnight.

Sheehan With Walton Perkins

Joseph F. Sheehan, the operatic tenor, an artist who has over 130 operas in his repertoire, last week signed a contract with Walton Perkins to teach in the Chicago Conservatory. This is certainly a most desirable engagement for Mr. Sheehan is an eminent expositor of vocalistic art.

Alta Miller, who is preparing some new recital programs, will teach two mornings a week but will spend August at her home in Evanston, Ill.

Mrs. Mabel Webster Osmer is conducting the piano department of the Sherwood Summer school in the Fine Arts Building with signal success.

Last week marked the passing of one of the Chicago pioneers, Mrs. Jevne. An elaborate musical service was furnished for the obsequies by Grace Nelson, Elaine DeSelle, David Dugan and Herbert Miller.

Frank Waller, the well-known pianist, will go with the Sheehan Opera Co., to Detroit this week as official accompanist.

Fred Ryder, who handles the artistic interest for the Mason & Hamlin piano with the Cable Co., one of the best informed, best known and most popular men in the piano trade, has gone for a visit to Lake Geneva and will from there go East to Boston, New York and various Atlantic resorts, returning to Chicago early in September. Mr. Ryder is tireless in his good offices for all manner of visiting artists.

Mrs. Lucile Tewksbury, who did a great deal of concert work last season, has decided to make up by continuing her services to pupils throughout the Summer.

Victor Heinze Enjoys Camp Life

Victor Heinze and his companions, who are camping in Northern Michigan, write that they are having a most enjoyable time out in the open. Mr. Heinze is firmly of the opinion that within a decade people will be sleeping more and more in open air bed chambers. The value of good air in sleeping rooms is being amply demonstrated now by scientists all over the world and the idea of sleeping on porches is becoming more and more in vogue.

Mr. and Mrs. Walton Perkins next week leave on a fortnight's Eastern trip. They will first go to New York and visit relatives of Mrs. Perkins and afterwards make the St. Lawrence and Thousand Islands river trip.

Helen Paulson, who traveled last year with the Savage Opera Co., has been singing this Summer at the Chautauqua at Devil's Lake, No. Dak. with no little success but has now retired to spend the remainder of the Summer at her home Spring Park, Lake Minnetonka, Minn.

Milton R. Harris, the educator and choral director, last Saturday took a special car pre-empted by his choir of fifty boys to Crystal Lake, where they gave a concert Sunday night and spent the following day at the lake, returning Monday night to Chicago. This choir belongs to the California Avenue Congregational Church, most

[Continued on page 27.]

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PREDICT BIG FUTURE FOR CHICAGO MUSIC

European Conductors, Visiting West,
Pleased Over City's Resources
—News of Local Artists

CHICAGO, Aug. 1.—Two eminent musical directors, M. Roy, directeur general du Kursaal, Geneva, Switzerland, and Paul Hansen, director of the opera at Hanover, Germany, spent a day here last week en route on a trans-continental trip to the Pacific Coast. The gentlemen both declared Chicago will make a great high-class musical center and grand opera will assuredly be successful here. It is undeniably the center of the United States in the matter of commercial industries, and it will be the center of high-class music and grand opera; but, before this is consummated, the people must be educated to a better general understanding of classical music.

Such was the consensus of opinion by these two eminent authorities. They had neither time or opportunity unfortunately to visit Ravinia Park and hear the Thomas Orchestra, although they expressed themselves as curious about this great body of instrumentalists and had heard excellent reports of it as one of the great musical organizations of the world.

They only had time to inspect outwardly

the Auditorium, but the consensus of their opinion, as far as grand opera is concerned, was as remarked above. Even the most optimistic Chicagoans will admit that the coming season will be more or less educational in arousing the great public taste for the most difficult and expensive of arts—grand opera.

Ethel Vogelsang, of this city, who has been the past four years studying vocal music in Paris, recently signed a contract with Henry W. Savage and will appear this Fall in one of the principal rôles in "The Florist Shop."

Channing Ellery has decided to identify his band permanently and prominently with Chicago, and has incorporated it as "The Ellery Band of Chicago."

Martin Ballman, who conducts the orchestra classes at the Bush Temple Conservatory, is the star feature just now at Forest Park, where his band is giving a series of popular concerts afternoon and evening.

John T. Prince, Jr., formerly associated with the Ziegfeld, has become manager for the People's Theater, Van Buren and Leavitt streets. Mr. Prince will also continue to conduct his own office for the disposal of plays and operettas at No. 505 Ashland Block, this city.

It is understood that Mme. Blanche Marchesi contemplates a return visit to America. J. Saunders Gordon, her former manager, appears to be indifferent in regard to this matter and has not been heard from relative to it.

The Ferrullo Orchestra, which was re-organized in this city early in the season, will spend the coming four weeks in Denver; from there they will go to Salt Lake when they will spend a week, following with Portland and Spokane and it is probable will spend the Winter in Southern California.

David Duggan, the Scotch tenor, who has done considerable concertizing in addition to his teaching during the past season, will go with the Joseph Sheehan Opera Company during their season in Detroit, understudying all the rôles of Mr. Sheehan.

Silvio Scionti, the distinguished pianist, and Mrs. Arthur Olaf Anderson gave a delightful recital last Wednesday at Kimball Hall. This will be the last concert of the Summer season under the auspices of the American Conservatory of Music, which now keeps only the office open until the open of the Fall term in September.

Mr. and Mrs. Herbert Butler are spending the Summer solstice at Amherstburg, Ont.

The Chicago Band Association, recently incorporated for the purpose of giving free concerts for the children of Chicago who have no opportunity of hearing other music, will be assigned to play complimentary concerts in the various settlement districts in the small parks and the playgrounds where the poor children go for recreation. Certainly this appears to be a noble charity. Chicago more and more is leaning toward the establishment of settlements and the creation of municipal playgrounds. The idea of creating a musical association that shall supply something besides the mere physical exercises for the betterment of the children is eminently desirable.

Winnifred Lamb, of the Columbia School of Music, who is now in Paris with Priscilla Carver and Hazel Eberingham studying the piano with Harold Bauer, recently gave a recital at the Paris residence of Charles W. Clark, the Chicago baritone, who has long resided abroad.

Frederick J. Wessells, the manager of the Theodore Thomas Orchestra, accompanied by his wife, sail to-morrow on the *Kaiser Wilhelm*, accompanied by Frederick A. Stock, who completed his long season at Ravinia last Saturday night. Mr. and Mrs. Wessells will remain until September 15, but Mr. Stock will continue his vacation until October 1, as he expects to be more busy than usual looking up novelties for the coming season.

Edna Peterson, the sixteen-year-old Chicago girl, who was sent abroad through the generosity of several music-loving women in this city, who made a most successful debut last February with the Berlin Philharmonic Orchestra, is expected home early this month. Miss Peterson formerly studied with Mrs. Nettie R. Jones in this city.

Albert Spalding, the former Chicago violinist, who created such a sensation abroad last season, now in Paris, writes that he expects to play in France from October to November, in Berlin, Germany, from November 15 and December 15, in Italy

from January 1 to the middle of the month, then appearing in Austria until February 5. After that there has been arranged for him a Russian season for two months and then a Spring tour of Belgium and Holland.

Walter Dellers, a well-known musician of this city, was married last month at Gratz, Austria, and will return to his home in this city early next month.

John R. Ortengren, a veteran member of the Chicago Musical College faculty, has recently been decorated with the Order of Vasa by King Gustav V of Sweden, in recognition of his distinguished services as director of the Swedish-American singers, who recently completed a concert tour of that country.

Marcus Kellerman, the American baritone, who recently sang with great success at the Omaha Sängerfest, spent a day here last week en route for Chautauqua, where he will sing through August. The next Sängerfest will take place in St. Paul, Minn. Mr. Kellerman is booked for that event and is also signed for a twelve weeks' Spring tour with the Minneapolis Orchestra.

"Malini," supported by Mme. Lina Bertozzi, prima donna soprano, Sig. A. Arcangeli, Sig. Pasquale Feis and Sig. Arturo Fernali, opened their Summer tour under the direction of J. Allen Whyte and Salvatore Tomaso, of this city, at Highland Park last Saturday. This week they appear in Lake Forest. The tour goes North then to Wisconsin resorts.

Eric De Lamater, the well-known critic, writes in the *Inter Ocean*: "No better band playing have we heard here this Summer than that of Creator's Tuesday evening concert at Sans Souci Park. Not a few of us are exasperated with the mannerisms of the excitable Italian conductors, and so long as there are some who cannot keep their eyes away from the howling dervish demonstrations, we must regretfully refrain from advising a visit for them. But if one goes for the music, if one can be content to hear playing finished to a high degree, performances of good music in most commendable style, let him hesitate no longer."

C. E. N.

Beecham-Metropolitan Agreement Not Yet Completely Arranged

PARIS, July 30.—The articles of the working agreement between the Metropolitan Opera Company and Thomas Beecham in London have not all been arranged. There are some clauses in dispute and Mr. Beecham's representative, Mr. Quinlan, has gone to London to confer with Mr. Beecham about them. He is expected to return next week. When the agreement is signed here, it will be subject to ratification by the Metropolitan's Board of Directors.

Gatti-Casazza has announced that he has secured contracts for the season of 1911-12 for the Russian ballets which have been seen in Paris this season. They could not be obtained for next season owing to the objection of the Imperial Opera at St. Petersburg.



Clara Gottschalk Peterson

NEW ORLEANS, LA., Aug. 1.—Clara Gottschalk Peterson, a sister of the composer, Louis Moreau Gottschalk, died recently in Asbury Park, N. J. She was eighty years old.

Clara Gottschalk was born in New Orleans. With the rest of the Gottschalk family she went to Paris in 1841, in which city all of the children received their education, Louis Moreau studying music at the Conservatoire. Ten years later they removed to London, where they resided for a number of years. Upon the death of the pianist, in 1869, the family returned to the United States, and Clara married Dr. R. E. Peterson, of Philadelphia. At about that time Mr. and Mrs. Peterson became acquainted with William E. Hawes, and to him were sent various mementos of the composer Gottschalk in the shape of manuscripts, letters, decorations and so on, while she presented many other things of a similar nature to the city of New Orleans,

among them a valuable marble bust, now in the public library.

Mrs. Peterson was a skilled pianist, and gave many recitals of her brother's compositions. Only a few months ago she gave such a program in Asbury Park, where she had for some time been residing. She was a woman of great intellectuality and kindness, and her assistance and advice were eagerly sought by young and inexperienced musicians.

Thomas J. Lennon

BRIDGEPORT, CONN., July 25.—Thomas J. Lennon, a prominent Bridgeport musician, is dead at the age of thirty-nine. He was a pupil of the late Professor S. S. Sanford, of Yale, and became a finished player of the piano and organ. He was organist at St. Augustine's Church in this city and at St. Peter's R. C. Church in Danbury. His widow is also a musician, at present contralto soloist of Sacred Heart Church and previously soloist for fifteen years with her husband in the choir at St. Augustine's.

W. E. C.



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Eugene Kuester, the New York manager, announces his complete list of attractions for the forthcoming musical season, as follows: Jennie Norelli, prima donna soprano; Anna Otten, violinist; Marcus Kellerman, bass-baritone; Amy Ray, contralto; Lorene Rogers-Wells, soprano; Adelaide Gescheidt, dramatic soprano; Eva Emmet Wycoff, soprano; Charles Hargreaves, tenor; Edward Bonhote, English baritone; Elfriede Stoffregen, Henriette Michelson and Clarence Adler, pianists; and the Volpe Symphony Orchestra, Arnold Volpe, conductor.

During this season the Volpe Symphony Orchestra will be heard outside of New York for the first time since its foundation seven years ago. Mr. Kuester already has several bookings, and is meeting with good success arranging a Spring tour of three or four weeks, for which eminent soloists will be engaged.

Mr. Kuester announces the engagement of Marcus Kellerman as soloist for the ten weeks' Spring tour of the Minneapolis Symphony Orchestra. Word received from Omaha, where this popular artist was one of the principal soloists of the Sängerkunst July 21-23, tells of the deep impression he has made there and the ovation that greeted him every time he appeared on the program. During August Mr. Kellerman sings at Lake Chautauqua, after having made his initial bow there with the New York Symphony Orchestra, under Walter Damrosch, on July 30.

Anna Otten, the distinguished violinist, who has not been heard in America for the past four years, recently returned from Europe, and is at present at her Summer home near Lake Hopatcong recuperating after a strenuous season on the Continent. Miss Otten, who enjoyed wide popularity before she went to Europe to duplicate her American triumphs, will doubtless prove a prominent factor in the forthcoming musical season. She has not only been a general favorite in New York, where she has appeared repeatedly at the Bagby Musicales, the Metropolitan Opera House Sunday night concerts, the leading clubs and important musical organizations, but also throughout the country.

Toronto Chorus Strengthened

TORONTO, Aug. 2.—Under the direction of Dr. Albert Hen, the National Chorus, during the coming season, will make a specialty of unaccompanied part singing. The chorus has given ample proof of its ability in this class of work in the past, and to heighten its possibilities has been increased to 250 singers, selected especially for *à capella* work. The adult chorus will also be supplemented by a large number of boys.

A talented young pianist, Florence McKay, pupil of W. F. Pickard, organist of the Walmer Road Baptist Church, Toronto, has been engaged for a six months' concert tour throughout the Canadian West.

H. H. W.

A 'CELLIST OF WORLD-WIDE REPUTE AT NINETEEN

NINETEEN years ago, at Katwyk-a-Zee, a quaint fishing town of Holland, close by the windmill in which Rembrandt was born, Paulo Gruppe first saw the light of day. At the age of seven he manifested such an interest in music that his father, Charles P. Gruppe, the Dutch painter, bought him a violin. A year later, a 'cello was placed in his hands, and from that day the lad's attention was centered upon this instrument.

He entered the Hague Conservatory when but nine years old, and immediately took up his life work under Charles van Isterdael. So rapid was his progress and so pronounced his talent that he soon became the "star pupil" of the conservatory. He next went to Berlin and placed himself under Joseph Malkin, then the solo 'cellist of the Berlin Philharmonic Society. Thence young Gruppe journeyed to Paris, where he became a favorite pupil of Joseph Salmon, and at his suggestion entered as a contestant for a musical scholarship at the

Paris Conservatory, wresting the prize from twenty-eight disputants.

Under the celebrated Pablo Casals, Gruppe labored for several years, until his proficiency was finally announced and the crucial point of his life at hand. Hahn, the impresario, conducted the initial tour and début before the musical public of Europe. Since then the young man's star has been in the ascendant, flaming brightly on the musical horizon.

Mr. Gruppe plays upon an Andreas Guarnerius, two hundred years old, a beautiful instrument which has but recently come into his possession. He sailed for Europe in May to fill engagements with Heer W. Mengelberg, in Amsterdam, and Dr. Ernst Kunwald and Otto Marienhagen, in Berlin, and will return to America in November. He will play with the Thomas Orchestra, Chicago, December 9 and 10, and with the St. Louis Symphony Orchestra December 16 and 17. This will be his second American tour. He is under the concert direction of J. E. Francke, of New York.

PORTLAND (ORE.) CHORUS GETS FIRST HEARING

Gives Excellent Account of Itself at Convention Concert—Return of a Popular Soprano

PORTLAND, ORE., July 24.—The convention held here by the National A. O. H. has been the medium through which much excellent music has been heard during the last week. On Wednesday evening a concert and banquet were given at the Armory, where more than three thousand persons listened to a splendid program under the management of Professor F. W. Goodrich, who introduced his new chorus of more than a hundred singers to the Portland public. It is known as the A Capella Club, and bids fair to play a very prominent part in future choral work. They sang with fine precision and shading, especially in the unaccompanied selections.

The feature of the evening was the solos of Mrs. Raymond A. Sullivan, who appeared publicly for the first time since her return from Boston. As Miss Harwar, she has been for years the favorite dramatic soprano in this and neighboring cities, and the reception accorded her on Wednesday evening amounted to an ovation. She sang, by request, popular and patriotic songs, and gave "The Last Rose of Summer" in response to an insistent encore.

Mrs. Sullivan also sang the solos in the high pontifical mass at the Cathedral, and gave Leoncavallo's "Ave Maria," with harp accompaniment by Carmel Sullivan, at the Catholic Educational Institute, which has been in session during the last week. Florence Gilmore, who was to have sung on the same program, was unable to appear, and Mrs. Charles Clow substituted for her. She sang "Ici Bas," by Duprato, and "The Rosary," by Nevin.

At a benefit given at the Armory last Sunday evening Francis Richter was the pianist and Frank G. Eichenlaub the violinist. Both of these artists were at their best and were enthusiastically received.

Frank X. Arens, of New York City, is visiting in Portland, the guest of a former pupil, Mrs. Imogene Harding Brodie.

H. C.

"CARMEN" IN ST. LOUIS SUMMER OPERA SEASON

A Creditable Production with Bertha Shalek in Title Role—Vacation Activities of Musicians

St. Louis, July 30.—This city has been experiencing the usual midsummer dullness in music, although the Delmar Opera Company has played a very successful closing week with "Carmen." It was the first offering of Summer grand opera presented by this organization and was very well produced. The title rôle was sung by Bertha Shalek, who was prima donna with the Aborn Grand Opera Company.

Mr. and Mrs. A. I. Epstein are spending a vacation at Elkhart Lake, Wis. Mr. Wegman, of the Musical Art Building, is in Montana for a short stay. The Beethoven Conservatory will remain open all Summer with a limited faculty. Marcus Epstein will be in charge.

Julia Swartz, a contralto who has appeared here several times in concert, has left for the East. She will study in the Fall with Oscar Saenger in New York.

Messrs. E. R. Kroeger, A. I. Epstein, Edwin M. Read, William M. Jenkins, William John Hall, James T. Quarles, Carl A. Thorell and Carolin Allen are members of the National Association of Organists which will meet at Ocean Grove soon.

The local committee, which has been soliciting for the guarantee fund for grand opera next January, has been successful in raising \$30,000 out of \$40,000. It has been secured from fifteen St. Louisans, each donating \$2,000. The repertoire has not been decided upon, but it is hoped that "Salomé" and Puccini's new opera, "The Girl of the Golden West," can be given. The contract calls for four performances.

David Montagnon has returned here from the East and will soon take several trips to arrange for the nearby tours of the St. Louis Symphony Orchestra for the coming season.

H. W. C.

ST. PAUL SCENE OF NEXT SAENGERFEST

Selected by Northwestern Saengerbund—Arranging Orchestra Season

St. Paul, July 27.—Five hundred delegates from Minnesota have returned from the Sängerkunst of the Northwest at Omaha. As proof of their activity during the four days' session, they announce St. Paul as the meeting place for the next convention in 1912. Two special trains accommodated the Minnesota delegation. The societies from St. Paul were the Concordia, the Arion, the West Side Liedertafel, numbering one hundred and fifty voices. Mme. Hesse-Sprotte represented St. Paul among the soloists of the occasion. The convention was held in St. Paul four years ago—the first to be held in St. Paul's Auditorium, when the building was scarcely completed.

Manager Charles L. Wagner, of the St. Paul Symphony Orchestra, is rapidly becoming acquainted with local conditions and winning the favor of the Orchestral Association and other musical organizations of the city.

In addition to the series of ten symphony concerts and a series of ten Sunday popular concerts, Mr. Wagner will arrange a tour for the orchestra which will bring it before the larger cities of the Middle West.

Among the soloists engaged for the symphony concerts are Mme. Melba, Clarence Whitehill, Kocian, Hofmann, Arriola and Mme. Kirkby-Lunn. At the Sunday popular concerts, Lilla Ormond, Alfred Calzin, Marcus Kellerman, Adams Buell, Georgia Hall, Mme. Hesse-Sprotte and others will be heard.

Elsie M. Shawe, Supervisor of Music the St. Paul Public Schools and recently elected president of the music section of the National Educational Association, is spending the Summer weeks on the Isle of Shoals. Miss Shawe will return in time to take up her duties as supervisor, as chairman of the program committee of the Schubert Club and as organist of St. Mary's Church the first of September.

A new course in musical appreciation will be introduced this Fall into the curriculum of the Macalister College School of Music. Emily Grace Kay will be the instructor. Miss Kay is a pupil of Busoni and has had considerable experience as a teacher and lecturer on musical topics. Harry E. Phillips, the head of the Macalister School of Music, is spending the Summer in Europe.

Mrs. F. H. Snyder's country home, "Crossroads," is a favorite gathering place for musicians during the Summer. Rena Vivienne, of opera fame, entertained a company of Twin City musical folk in a song recital in Mrs. Snyder's music room recently. Miss Vivienne is remembered in St. Paul through her one time connection with the Savage Opera Company in its production of "Madame Butterfly." She is now in Duluth, her home city.

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A concert devoted to the works of Colorado composers exclusively was recently given in Denver.

Edward Pedrick, the Philadelphia pianist, gave an interesting recital recently at an Atlantic City convention.

Works by American composers were sung by Mrs. T. M. Howells and a women's chorus in Florence, Col., on July 17. The concert was held in a large tent.

Professor Middleschulte, known as one of the most prominent organists in the United States, is spending his Summer at Racine, Wis., with his family.

A concert of English, American and Japanese music was given in Denver, Col., not long ago under the direction of Don Phillippini, a Spanish conductor.

Nell Field, a piano graduate of the University of Michigan School of Music, has been appointed head of the piano department of Eureka College in Illinois.

A Washington, D. C., singer who is spending the Summer in Europe is C. M. Cortesi, who is at present in France. He will return to Washington in October, to reopen his studio for the Winter.

Charles F. Hargraves, the tenor, appeared recently at a number of concerts with Vessella's Band, in Atlantic City. He was heard in numbers from "Trovatore," "Rigoletto" and other operas.

R. Mills Silbey, director of the sanctuary choir of St. Patrick's Catholic Church, Washington, D. C., returned this week from a visit to his home in England, and will resume his duties at the church next Sunday.

A concert was recently given at Elitch's Gardens, near Denver, Col., by Professor and Mrs. Edouard Hesselberg, Melvyn Hesselberg and George Le Mar. Professor Hesselberg is director of music at Belmonth College, Nashville, Tenn.

Elsie Rosalind Miller, organist of St. Paul's M. E. Church South, in Baltimore, has been granted a vacation during August, and will devote a portion of her vacation to study and composition. She is a graduate of the Peabody Conservatory.

Earl V. Moore, graduate from the organ department of the School of Music of the University of Michigan, has accepted the position of organist of the Church of Our Father in Detroit, to begin his work September 1.

Villa Whitney White, singer, and Jose-

phine Large, pianist, who are assisting Calvin Cady in his normal music course at the Portland Academy, Portland, Ore., gave a recital recently in that city, with Mrs. Sherman D. Brown, violinist.

The Knights of Columbus Choral Club of St. Paul accompanied the delegation from St. Louis to the meeting of the National Council of the order in Quebec, August 2 to 4. The choir sings in Detroit and will be entertained while in Quebec with several functions.

Frederic Erickson, organist and choir director of Olivet Memorial Church in New York, visited Ann Arbor, Mich., recently and gave a recital at his former home in Escanaba. Mr. Erickson is a graduate of the School of Music of the University of Michigan.

Nellie Bentley, of Edgerton, Wis., has accepted an appointment as teacher in the Madison, Wis., Conservatory of Music. Miss Bentley is a recent graduate of the American Conservatory of Music at Chicago. She is planning to take post-graduate work in Chicago.

Organ recitals were given in Sage Chapel, Cornell University, by Edward F. Johnston, on July 19 and 21. The programs consisted of works by Borowski, Massenet, Batiste, Bach, Mendelssohn, Lefebure Wely, Boellmann and D'Ervy. Mrs. F. B. Atwater, soprano, assisted.

A seventeen-year-old St. Louis girl, Venita Fitz Hugh Shepard, who is said to possess a rich soprano voice and to be a talented pianist as well, has just announced her intention of going on the stage. She will make her public bow in a leading rôle in "The Kissing Girl," a comic opera adapted from the German.

Clara Drew, the dramatic contralto of Washington, D. C., sailed July 30 for Bremen, thence to go to Berlin, where she will devote her time to music for the next two months. She will return to Washington in the Fall, to resume her vocal classes. During the Winter, Miss Drew expects to give more of her time to recitals.

Lieut. W. H. Santelmann and the U. S. Marine Band have just returned to Washington, after a series of concerts at Cumberland, Md. The programs, which were a happy combination of the classic, the operatic and the popular, were warmly received. The band will go to Richmond in the middle of September.

The ninth anniversary of the Lyra Singing Society, of Meriden, Conn., was appropriately observed July 28. The officers of the society are: President, R. H. Finne;

vice-president, Paul Weisleder; treasurer, Theodore Schwanke; financial secretary, George Knoth; corresponding secretary, Otto Kirschmann.

F. R. Webb, who has been director of music at the Virginia Female Institute, Staunton, Va., for the last twenty-seven years, and organist and choirmaster of Trinity Church, of that city, has resigned those positions, and located in Baltimore. Mr. Webb intends to give up teaching entirely and engage in advertising work.

Mrs. D. Olin Leech, alto soloist for the last ten years at Wesley Church, Washington, D. C., sailed July 30, on the steamer *Columbia*, for a two months' trip to Great Britain and the Continent. Mrs. Charlotte G. Lippitt, one of Washington's best contraltos, and a pupil of Elizabeth Clark-Sleight, of New York, is filling Mrs. Leech's position during her absence.

Harold Vincent Milligan, who has spent the last two years in New York, is at his home in Portland, Ore., on a visit, and during August will substitute for Edgar E. Coursen, organist at the First Presbyterian Church, in Portland. He will also take Miss Leonora Fisher's place as organist at Temple Beth Israel during her absence on vacation.

At Lakeside, Col., on June 26, there began a five weeks' revival of Gilbert and Sullivan's operas. "The Mikado" was given, with Gertrude Hutcheson and Frank Wade in leading rôles. The company is new, and was formed by some of those interested in "The Merry Widow" production, the run of which had just terminated there.

A remarkable soprano is said to have been discovered by Charles Frohman, the theatrical manager. She is Mary McKid, a young Canadian, and declared to be gifted with a voice of exceptional beauty. She was heard in the rôle of *Chrysea* in the "Arcadians" on the return of that operetta to the Knickerbocker Theater, New York, this week.

A concert was given at Elitch's Gardens, Denver, Col., on July 16, by Cavallo's Orchestra, the program including a Schumann symphony, Goldmark's "Rustic Wedding," a portion of *Cellés et Mélisande*, Schubert's "Rosamunde" overture and other interesting works. There were also vocal numbers by Carrie Jacobs Bond and Bertha Berlin.

A Baltimore musicale at the home of Annie Jackson, Mount Washington, July 29, engaged Pauline Syer, soprano, of the Metropolitan Opera Company, who sang Woodman's "Open Secret," Henschel's "Morning Hymn," Donizetti's "Convien Partir" and a selection by Dvôrák; Christina Schutz, contralto; R. Fuller Fleet, basso, and Irving Campbell, tenor. Clara C. Groppe was accompanist.

Marie Rose Mulligan, a young singer, of St. Paul, has been filling a week's engagement at the roof garden concerts at the St. Paul Hotel. Miss Mulligan is a pupil of her father, Edward Mulligan, who recently left New York to become organist and choir director at the Park Congregational Church, St. Paul. Mme. LeClaire Mulligan, wife of the organist, is a contralto of experience and has made concert appearances in St. Paul and at the University of Minnesota.

Several additions have been made to the faculty of the Schenuit Conservatory of Music, Milwaukee, for the coming year. Among the new teachers are: Theodore Kelbe, violinist; Henry Tetzner, cornet; Ernest Beyer, cello; Mrs. Horace M. Battin, piano and organ; Phillip Clauder, flute; Rita Paradise, orchestral accompanist; Otto Neudeck, French horn and zither; William S. Stahl, mandolin and guitar; Ernest Renz, viola and zither; Frieda Schlueter, piano, and Carl S. Schroeder, clarinet.

Members of the faculty of the New York School of Fine and Applied Arts gave a reception to the townspeople of Chester,

Mass., July 26, including a musical program, which was under the direction of Frank A. Parsons, the president. Mrs. Frances Louise Slack, of Utica, N. Y.; Mlle. Dviejkonska, of Poland; and Ella Crego Roberts, of Utica, gave piano numbers. Clarence H. Rivenburg, of Chester, in songs, and Peter Schombocker, of New York, in violin selections, were other participants.

Richard F. Fleet, bass soloist of Madison Avenue Methodist Church, Baltimore, has resigned, to accept a similar position in the choir of Grace Methodist Church. He will assume his new duties September 1.

The Neapolitan Quartet has been playing to large audiences at the Suburban, Park Heights avenue, Baltimore. Its programs embrace the quartet from "Rigoletto"; "Pilgrim Chorus," from "Tannhäuser"; "Preghiera," from "Cavalleria"; Schubert's "Serenade"; "Soldier Chorus," from "Faust," and selections by Rubinstein, Offenbach, Donizetti and other masters.

The Bozeman Conservatory of Music is the name of the new school at Bozeman, Mont., of which Herbert L. Houston is director. Although in its first year of existence, its enrollment has so increased as to make necessary the enlarging of its faculty. Ellen Lovell, graduate of the Indianapolis Conservatory of Music, having been engaged as one of the piano teachers. Mrs. Mary Waters Houston, a pupil of Teresa Carreño, is at the head of the piano department, and Mr. Houston has charge of the violin department. As the members of the faculty of the school gave a number of very successful concerts last season, receiving flattering press comments, they will make a more extended tour under Western management this coming season.

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CHICAGO'S TWENTY-NINE CONVENTIONS

[Continued from page 23.]

of its members being pupils of Mr. Harris. It distinguished itself as a prize winner at the concert of the Baton Club given in this city last May. Mr. Harris closes his Summer tour this week and leaves immediately to conduct his institutes in Indiana, where he has spent the Summers for the past seven years. He expects an enlistment of 200 teachers in the institute this year, and will return to his vocal studio in Kimball Hall on September 6.

Dr. Conrad Meyer and his gifted consort, (Lena Doria Devine) have been sojourning a few days with friends in this city en route to Yellowstone National Park, where they will camp until September.

The Garst Studios in Kimball Hall Building are well filled this Summer, as both Mr. and Mrs. Garst are conducting normal classes and instructing teachers with great success.

Irish Choral Society Re-Union

Two hundred singers of the Irish Choral Society held a reunion last week at the Hotel LaSalle, the guest of honor being Patrick O'Sullivan, pianist and composer of Irish melodies, who was the first director of the society. William Beard, the baritone, and Mrs. Lucile Tewksbury, the soprano, gave a choice program of ten numbers chosen from the compositions of Mr. O'Sullivan, who also gratified by giving several numbers on the piano.

Mary Lindsey Oliver of Moline, Ill., has been doing particularly fine work in the highest line of musical and literary ideas for a large class of pupils that represent enlistments from six neighboring towns in addition to Davenport and Rock Island. During the Summer she is working daily at repertoire and teaching a Summer class at her home in Moline, as well as visiting Chicago, where she has pupils.

Pupils of the Chicago Musical College School of Acting, who are pursuing Summer term studies, appeared Friday afternoon in the Ziegfeld Theater, in scenes

from many well-known plays. The entertainment opened with the first act of "Macbeth," then followed the last act of "Carmilla," after which came a comedieta, "Locked In." The matinee was given under the direction of J. A. Gilmour, whose pupils assumed the various rôles with a certainty, confidence and touch of technic seldom found in productions outside the professional stage. The affair was unusual in that it is the first time any dramatic school in this city has given a matinee during the Summer term.

Della Thal, who has just closed her studio in the Fine Arts Building for a month, was the soloist with the Theodore Thomas Orchestra, Thursday evening at Ravinia Park. Miss Thal played the Tchaikowsky Concerto in very fetching and brilliant fashion. This week Miss Thal goes to Mackinaw for a fortnight's rest.

The late Carola Petra, the well-known concert soprano, who passed away last week in New York City as a result of an operation for appendicitis, was brought to this city her old home, for burial last Tuesday. She was the sister of the talented and beautiful Mrs. Salvatore Tamaso, well known to musicians here.

The only teachers left at the Hinshaw School of Music this Summer are Hugh Anderson, Grant Hadley and George R. Krebs. All are kept reasonably busy but the regular term will not open until September 9.

Anna Groff-Bryant, head of the Anna Groff-Bryant Institute, has been visiting during the past week at Midlothian, Ill., the home of the famous golf links. This week she expects to visit her gifted pupil Marie White-Longman, in her picturesque Summer home, at Lakeside, Mich.

Garnett Hedge, the Chicago teacher and tenor, who has recently taken charge of the school of music at Huron College, Huron, So. Dak., writes that the Summer term is surprisingly good and is very optimistic over the outlook for the Fall session in that growing educational institute.

John Loring-Cook, director of the Loring school for singers in Steinway Hall, next week leaves for Chautauqua engagements and will sing at the Old Salem Chautauqua at Petersburg, Ill., August 10 to 16. He will return to open the school on September 5.

Mrs. Minerva Cochran Kremer, who possesses a mezzo-soprano voice of great range, so great in fact that she can sing both the alto and soprano rôles in several oratorios, expects to do considerable concert work in and about Chicago next season. C. E. N.

CHICAGO SCHOOLS' GROWTH

American Conservatory's Catalog Shows Gratifying Results

CHICAGO, Aug. 1.—The catalog and prospectus for the American Conservatory of Music for 1911 has just appeared. The institution's beginning was modest, and nearly every one of the few men who banded together and formed the nucleus of this splendid school are still members of the faculty. There is dominant in this school a spirit rarely found in conservatories. Sincerity of work, progressiveness of ideas, principle of management and unity of thought all aid in making each student a musician, teacher or artist of high ideals, and consequently of greater use in the advancement of musical art. The catalog shows few changes in the faculty. New and younger teachers are being yearly added as the growth of the school warrants, but the experienced and successful teachers are still found in the list for 1911. Many localities in America have American Conservatory representative or representatives actively engaged in professional work, and the loyalty of these is a byword. As its name suggests, it is an American institution, intended especially to give to the American student a thorough education in whatever branches he may select. That it has done this is proven by the number of requests it annually receives for student graduates for positions of importance. This year the demands for graduate teachers and artists was more than the school had students to send, and this last year's enrollment was the largest in its history.

This year there will be thirty free scholarships in the piano, violin, vocal and theoretical departments. C. E. N.

Mme. Langendorff Wins Prince's Praise

BERLIN, July 30.—"Never have I heard her in such good voice as to-night. She has earned all the laurels of the evening," said Prince Eitel of Mme. Frieda Langendorff, when the German contralto who is so well known in America appeared at a recent concert at the Kaiser's Summer opera house. Mme. Langendorff sang the rôle of Brangäne, in "Tristan und Isolde," and scored as decisive a triumph with her entire audience as with the prince.

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